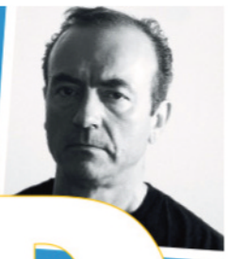
SPECIAL DELUXE EXPANDED ISSUE!

HUGH CORNWELL

"PEOPLE WERE PHYSICALLY VIOLENT TOWARDS US"



RECORD COLLECTOR

EST. 1979

141 REVIEWS
DEAD KENNEDYS
JELLYFISH, SUEDE
JOE MEEK, WILCO
PAUL HEATON

Join the

100 CLUB

100 RECORDS WORTH £100

to add to your collection

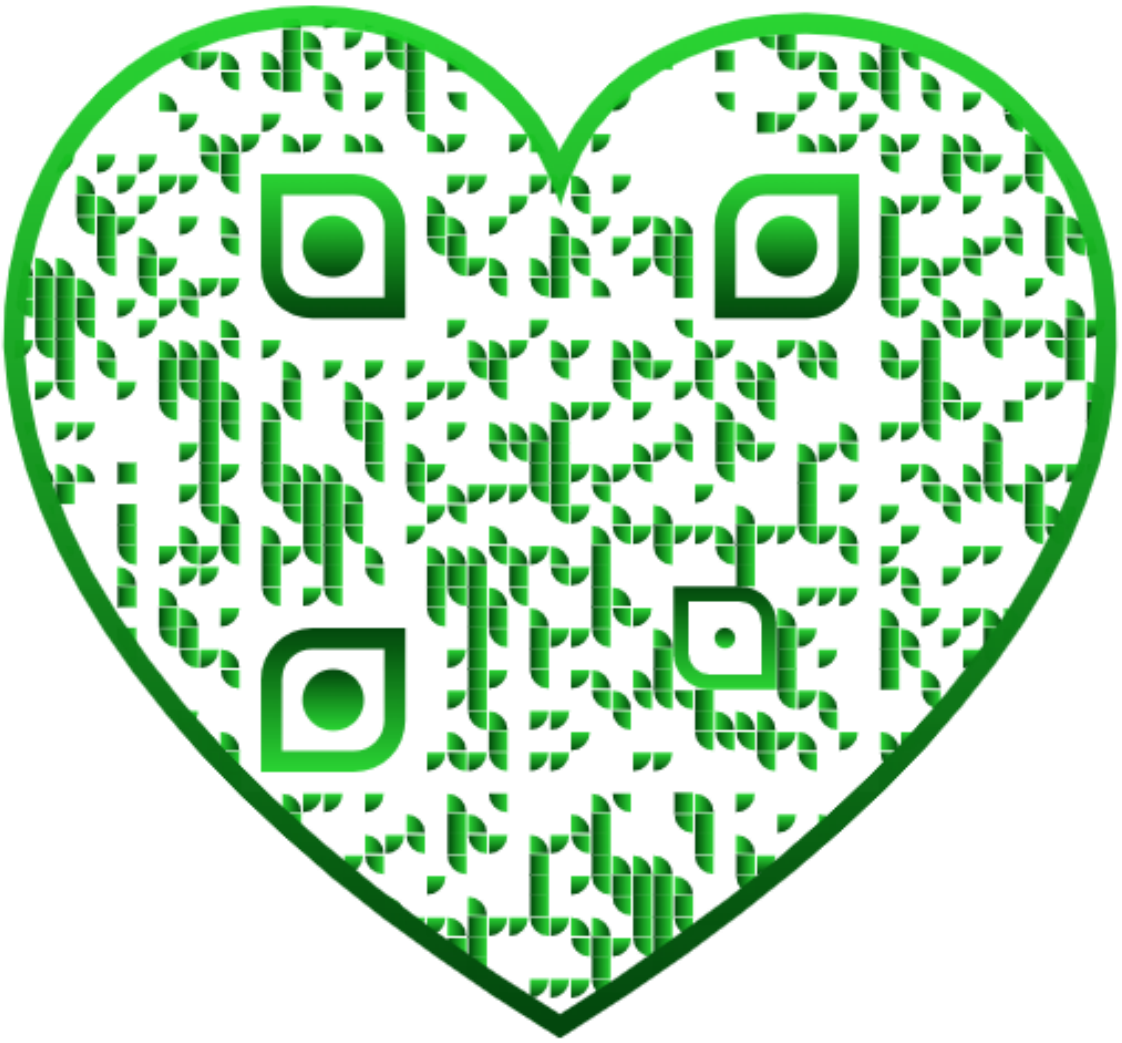
PLUS! HOW MUCH VINYL CAN YOU BUY FOR £100?

INCLUDES
SADE
MORRISSEY
ELVIS PRESLEY
BOB MARLEY
NEW ORDER
PINK FLOYD
RADIOHEAD
& MORE

+ THE MONKEES IN THE 70s★ORBITAL★NU-DISKS
BRIAN AUGER★WILLIAM BELL★BEAU BRUMMELS

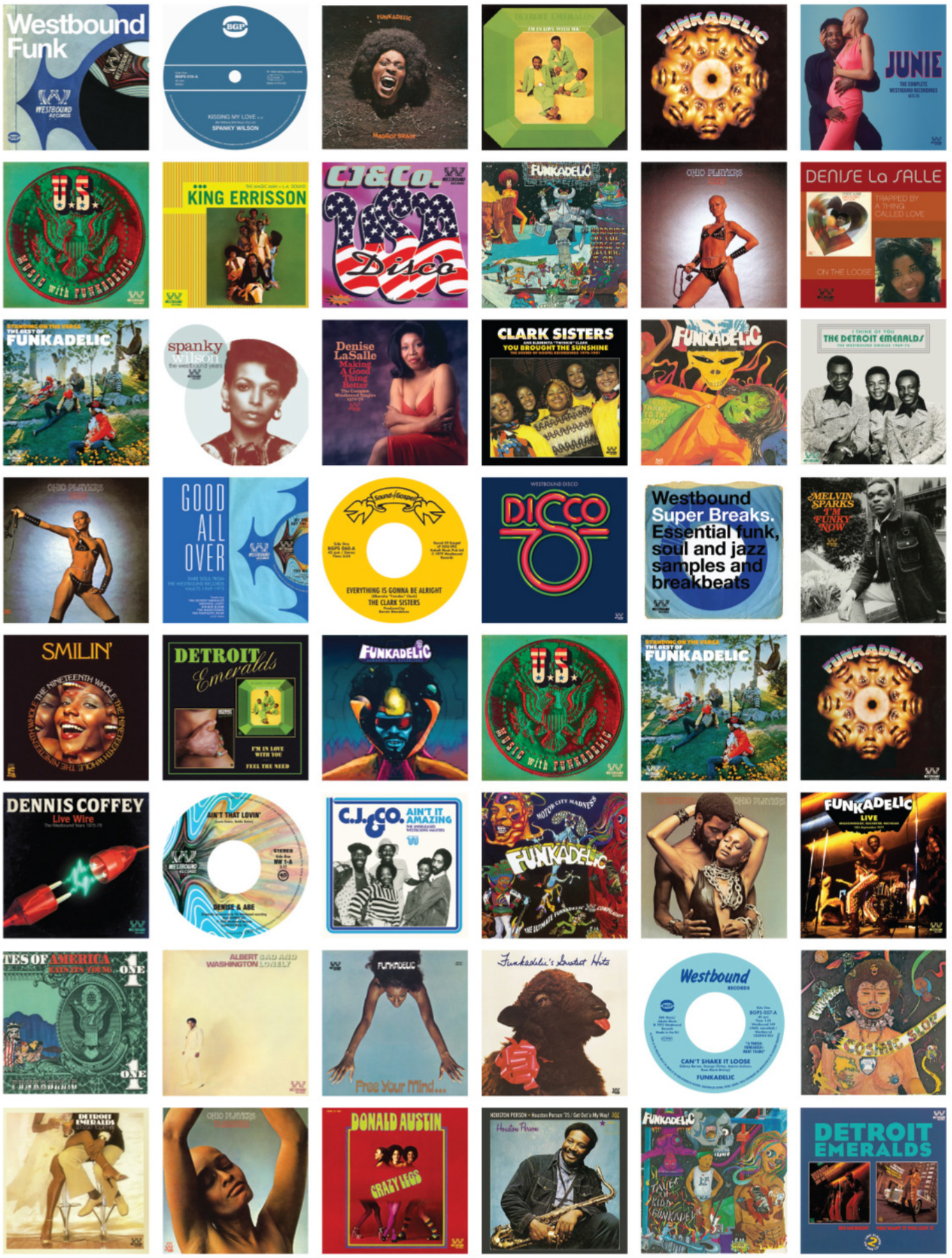
OCTOBER 2022 No. 536 £6.95
www.recordcollectormag.com
9 770261 250964 10

RECORD COLLECTOR OCTOBER 2022 £100 ALBUMS★HUGH CORNWELL★70s MONKEES★BRIAN AUGER★ORBITAL THE HOME OF VINYL



Westbound

Available from Ace Records



www.acerecords.com

SUBSCRIBE TODAY AND GET FREE VINYL
PAGE 134

TRACKLIST

FEATURES

56 HUGH CORNWELL The Stranglers' founder member on his musical youth, the Class of '77, his newfound love of podcasting and recent album, *Moments Of Madness*

64 DOLENZ, JONES, BOYCE & HART Millions tuned in to their capers on *The Monkees* TV show, but what of the shortlived pop 'supergroup' that followed? *RC* speaks to Bobby Hart and assorted related players

70 ORBITAL With career retrospective *30 Something* now in circulation, Orbital's younger sibling Paul Hartnoll talks us through their LPs – and their trip from living room floor to *TOTP*

74 BRIAN AUGER UK jazz-rock visionary and genre-flexing 60s kingpin Brian Auger regales Garth Cartwright with tales of Hendrix, piano pyramids and brainwashing The Monkees…

80 WILLIAM BELL Sampled by Kanye and covered by Billy Idol, *RC* meets the Memphis soulman and unsung star of the Stax roster

84 THE BEAU BRUMMELS At the vanguard of America's beat-music scene, San Fran's Beau Brummels fashioned a unique sound from pop, country rock and psychedelia

88 COVER STORY
100 RECORDS WORTH £100
In honour of 2024's best-yet edition of the *Rare Record Price Guide*, departing editor Ian Shirley curates an expansive selection of 100 rare and collectable £100 records from across 20 different genres – plus we give him a ton to splurge on vinyl as he wishes…

NEWS

8 NEWS Mastering controversy, Alphaville at 40, the Blue Note toasts Leonard Cohen, unissued Elvis, Jesus Jones and more

20 THE VINYLIST The Feeling on record, Toyah, Prince Charles, Amy MacDonald, The Kinks, Chilli Peppers and numerous others…

COLLECTING

24 *RC* INVESTIGATES Nu-disks and New Musik, The Clash and more

26 THE COLLECTOR Bob Sawyer – prog-addict and psychonaut

28 VALUE ADDED FACTS 64 copies? 10 grand a pop? Ian Shirley goes to the Dark-side

32 DIGGIN' FOR GOLD 'Give It Five' Girl, phoning it in and an air-raid disco…

36 MOST WANTED Abbey Rd gear, Bowie postcards, Beatles pics, Oasis lyrics and more

REGULARS

40 NOT FORGOTTEN We pay tribute to Lamont Dozier, *Grease* star and pop supernova Olivia Newton John, and others

OPINION

44 BOB STANLEY on Frankie Vaughan

46 IAN McCANN goes beyond hero worship

48 DAVID QUANTICK talks nomenclature

50 LUKE HAINES Cold War chic and music

52 TALKING HEADS Dr Tim meets musos

54 33 1/3 minutes in the company of Thin Lizzy guitarist Scott Gorham

REVIEWS

108 FROM THE VAULTS Dead Kennedys, She-punks, Wilco, reggae, soul and more

120 NEW ALBUMS Paul Heaton & Jacqui Abbott, Editors, Beth Orton and Pixies

128 BOOKS Synth-pop godfather Martyn Ware, Fierce Panda memoirs, shoegaze, and the King

130 MOVIES/DVDS US director Brett Morgen's ultimate Bowie odyssey

131 SINGLES The Playn Jane, Gloria Scott, The Chefs, Gods Of The Revolution on 45

148 LIVES Elton in Hyde Park, The Selecter, Peter Hook, Bluedot and Christina in Liverpool

READER SERVICES

132 STOCKISTS showcasing Forest Vinyl

134 SUBSCRIPTION SPECIAL OFFERS

136 CLASSIFIED LISTINGS

152 GIG GUIDE The best of UK live shows plus *RC* chats to Mark Hamilton from Ash

CODA

154 COMPETITIONS & CROSSWORD This month, get your mitts on Motörhead, T-Rex, Radiohead and Ace Records swag

156 UNDER THE RADAR Blue Hat Records

158 ENGINE ROOM The Vernons Girls

160 BIRTH! SCHOOL! WORK! DEATH! Mick Talbot on the records that shaped him

162 10 OF THE BEST Trevor Horn's finest

Photos: (Sparks) Anna Webber; (Michael Head) John Johnson

Steve Hillage

The Glastonbury Experience (Live 1979)

Celebrating Steve Hillage's legendary Glastonbury 1979 performance for the first time on LP & CD

On Friday 21st June 1979, the Steve Hillage Band performed a headline set of soaring psychedelic guitar riffs of cosmic aspirations. The summer solstice night was a pivotal point in Steve Hillage's musical journey, and this recording, provided from his personal archives, will cement the performance as historic

30th September

Madfish. madfishmusic.com

Also out now on Madfish. madfishmusic.com/store

CarlPerkins&friends

Blue Suede Shoes > A Rockabilly Session

The now legendary 1985 UK TV special celebrating the world-renowned track with Carl Perkins being joined on stage by George Harrison, Eric Clapton, Dave Edmunds, Slim Jim Phantom and Lee (Stray Cats) Rocker, Earl Slick and singer Rosanne Cash.

OUT NOW on black vinyl LP and as a CD/DVD

WISHBONE ASH

Living Proof

A deluxe 10-LP box set containing five live concerts recorded between 1976 - 1980 from across the globe, available on vinyl for the first time - includes book, replica 'Wishbone News' newspaper and an individually numbered certificate

OUT NOW

www.recordcollectormag.com

RECORD COLLECTOR

October 2022 Issue 536

7th Floor, Vantage London
Great West Road
London TW8 9AG
Telephone 020 8752 8172

EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.

NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC *Investigates and gigs.*

SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**

REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.

SUB-EDITOR **Johnny Sharp**

EDITORIAL ASSISTANCE **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold.

RARE RECORD PRICE GUIDE **Ian Shirley** ian.shirley@metropolis.co.uk
Contact Ian about Value Added Facts and RRPG.

GROUP ART AND PRODUCTION EDITOR **Val Cutts**

DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**

DESIGNER **Bruno Irace**

ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176

LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172

LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815

MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk 020 8752 8126

SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk

SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**

COMMERCIAL MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

PPA

The *RC* staff's favourite... Hugh Cornwell/Stranglers songs

PAUL LESTER **Always The Sun**
Few major-league bands have changed their sound as dramatically as The Stranglers. Here, the so-called punk thugs, the misogynist Meninblack, combine the hard and soft with knowing glee on this wistful, elegiac classic.

TIM JONES **Golden Brown**
1982's No 2 harpsichord-led baroque-pop classic paean to heroin memorably featured a video shot at pre-Raphaelite artist Lord Frederic Leighton's sumptuous Orientalist Kensington mansion. Proto-proto-punk.

NIALL DOHERTY **No More Heroes**
Even at their most chaotic and snarling, The Stranglers could craft an intricate pop thrill, further establishing themselves as punk men apart by plonking a keyboard solo in the middle.

CHARLES DONOVAN **Golden Brown**
Not just for the song, but also the frisson of excitement among eight-year-olds in the playground when one of the older pupils told us what it was about.

VAL CUTTS **Always The Sun**
A soulful, dreamy tune, beautifully sung. An uplifting message for today's unpredictable times.

PETER BARRY **Golden Brown**
The intro to this song is mesmerising. You know what it is instantly from the first few notes, and it was used perfectly for the big scene in the movie *Snatch.*

BILL EDWARDS **Something Better Change**
For the superb use of the keyboard in this track alone – even without punk The Stranglers would have been a great innovative band of the 70s.

IAN SHIRLEY **Golden Brown**
In my mind it's not about heroin but Hugh's favourite off-ginger tomcat.

STEVE BURNISTON **Skin Deep**
This is superbly produced, full of deft musical ingredients and great vocals.

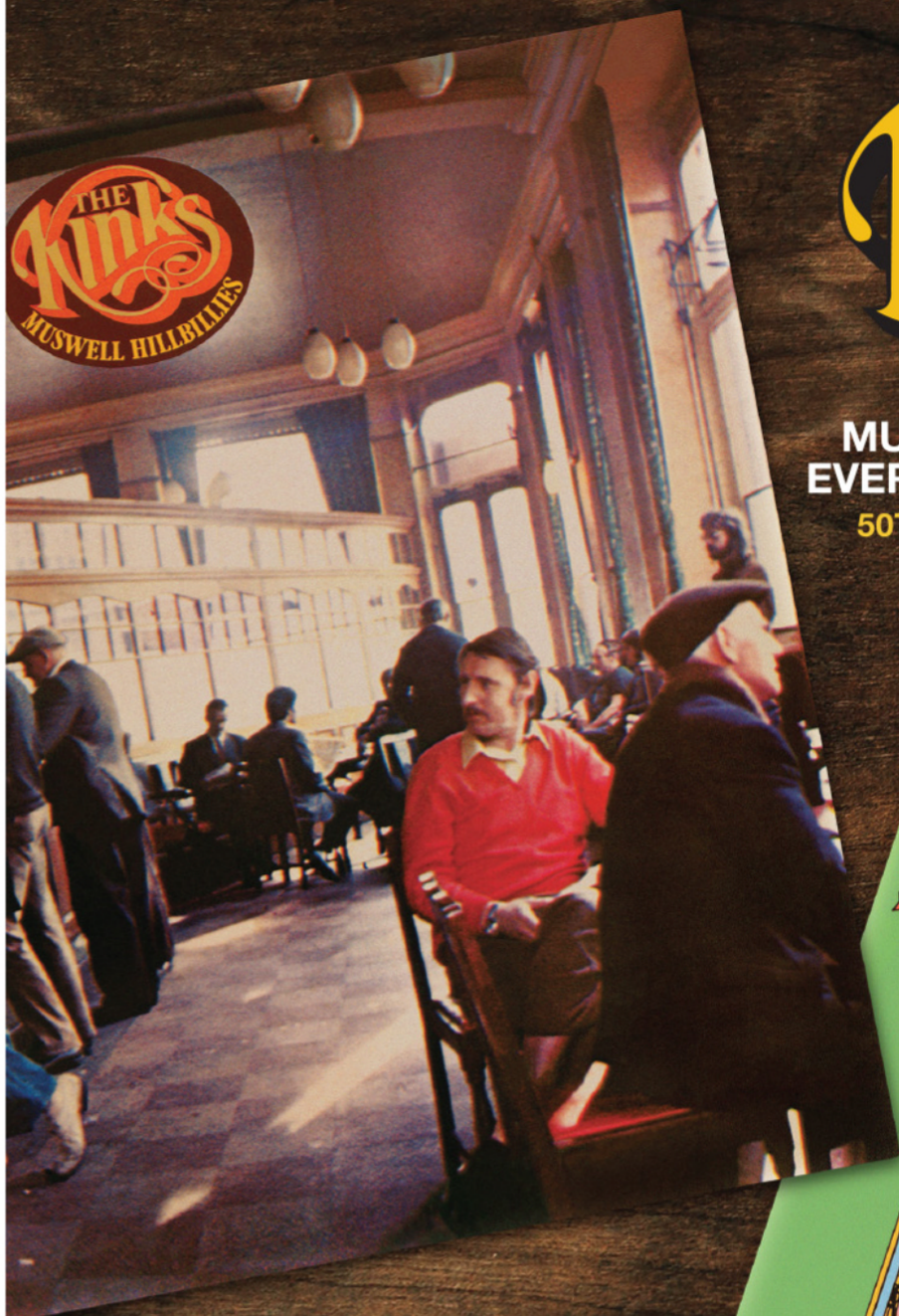
DARYL EASLEA **Losers In A Lost Land**
I played *Nosferatu* to death when it came out, and this otherworldly piece captures the experimentation of the time. Hugh's parent group sent this listener to The Doors; this solo tune sent me to Beefheart.

Nothing in this publication may be reproduced without the written permission of the publishers. Opinions expressed by the writers are not necessarily those of the Editor or Diamond Publishing. *Record Collector* cannot and does not warrant that the advertisers whose advertisements appear within this publication are bona fide. Readers intending to purchase goods or services from advertisers should make their own enquiries if in any doubt. Every endeavour has been made to ensure that the information published in this magazine is accurate. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Metropolis Group respects the privacy of every person for whom we have personal data. We comply with data protection legislation such as the Data Protection Act 1998 and the General Data Protection Regulation which regulates the processing of data and ensures that your data is processed fairly and lawfully, is kept secure and only that data necessary for any processing is kept. You can see our privacy policy at www.metropolis.co.uk/privacy

Copyright © 2022 Diamond Publishing Ltd

Founded in 1979 by Sean O'Mahony

recycle
When you have finished with this magazine please recycle it.



THE Kinks

MUSWELL HILLBILLIES & EVERYBODY'S IN SHOW-BIZ

50TH ANNIVERSARY DELUXE EXPANDED EDITIONS

DELUXE BOX SET COMBINING BOTH ALBUMS, CONTAINING:

- LPs OF REMASTERED ORIGINAL ALBUMS ON COLOUR VINYL + BONUS DISCS
- LP & CD EXCLUSIVE RAY DAVIES 2022 REMIX ALBUM
- CDs OF REMASTERED ALBUMS + 1971 US TOUR TRAVEL MONTAGE (WITH PREVIOUSLY UNRELEASED VERSIONS)
- BLU-RAY VIDEO OF 'RAY DAVIES 1971 TOUR 16MM HOME MOVIE'
- 52-PAGE BOOK WITH EXTENSIVE NOTES, NEW BAND INTERVIEWS & RARE IMAGERY
- PRINTED KINKS PHOTOS, KINKS 'MUSWELL MAP' & KINKS PIN BADGE

ALSO AVAILABLE AS STANDALONE
2LP / 1LP / 2CD / 1CD / DIGITAL FORMATS

OUT SEPTEMBER 9TH

BMG

For The Record

SEND YOUR PRAISE, MISSIVES AND CALLS FOR THE DEIFICATION OF RICHIE UNTERBERGER TO:
rc.editorial@metropolis.co.uk, or to *Record Collector*, 7th Floor, Vantage London, Great West Road, TW8 9AG, or via social media

rc.editorial@metropolis.co.uk
www.recordcollectormag.com
Record Collector Magazine
@RecCollmag
RecordCollectormag
@recordcollectormag

Hello, and welcome to RC536

It was in 1982 that The Valentine Brothers declared Money's Too Tight (To Mention). Forty years on, those are starting to look like prosperous, expansionist times. You could easily be excused for thinking this an inopportune moment, then, to flaunt a ton of £100 records, cassettes, and CDs before your cash-strapped eyes. The point of this month's cover story, however, is not to highlight your fiscal woes, but to provide some escapist fantasy during a rough period in our lives. Or rather, affordable luxury. These are potential investments, mainly vinyl, across a variety of genres, for you to dream about and wonder which you could realistically possess. They are, as the writer of the article, Ian Shirley, says, the kind of records that "you might stumble across at a car boot sale or in a charity shop". They're just within reach.

I came within reach of our *RC* Interviewee, Hugh Cornwell, as a kid. Not in a weird stalker-y way. No, The Stranglers were on a strange bill at Camden's Roundhouse in January 1977, featuring an array of pub rockers, proto-punks, and countercultural renegades: Little Bob Story, Hammersmith Gorillas and Pink Fairies. It was my second-ever gig (the first being 10cc, supported by – no, I wasn't hallucinating – *Chas & Dave,* exactly a year before at the Hammersmith Odeon). I remember being dropped off at the station by my dad, the pungent smell of weed emanating from the crowd, and a peculiar robed gentleman dancing outside the venue, who went by the name of Jesus. I wasn't in Kansas (well, Borehamwood) anymore.

I don't have a real physical connection with all of the featured artists this month: The Beau Brummels, William Bell, Brian Auger… though I have interviewed Micky Dolenz. And – stop me if you've heard this one before – I did once inadvertently name an Orbital song. It was the early 90s, and I was reviewing a gig by the pioneering techno duo for *Melody Maker,* when I realised that I didn't have the set-list. My wizard wheeze was to make up the song-titles, guided by their shinily intelligent rhythmic attack. Dreams Of Plexiglass Logic was one; Steel Cube Idolatry was another. The Hartnoll brothers must have liked the latter, because it became the title of a track on their 1991 *'Green Album'.* My impact on the course of electronic dance music is now a matter of record. One available to buy at a car boot near you.

See you next month,

Paul Lester

'BERGER: KING

Just read Richie's great and insightful article on The Beatles' 1962 recordings [*RC* 535]. There was a session which isn't mentioned: for Polydor, on 24 May 1962, at Studio Rahlstedt in Hamburg. John, Paul, George, Pete Best, plus pianist Roy Young, recorded the backing track for Sweet Georgia Brown and a now-lost version of Swanee River. Paul was documented as the arranger of Sweet Georgia Brown. After Tony Sheridan recorded his vocal track on 7 June, the Sweet Georgia Brown was issued on a Tony Sheridan German EP, in October 1962. Since then, it's endlessly been recycled.

The day after that 24 May session, at Brian Epstein's prompting, Polydor's Bert Kaempfert signed an agreement to dissolve the contract between them (the band were signed to his production company rather than direct to Polydor) – they were now free to sign to any label. After this, there was a plan to record a 12-title LP at Studio Rahlstedt on 28-29 May 1962 – produced by Kaempfert, paid for by Epstein: the latter was frustrated by getting nowhere with UK labels.

Though there was Polydor paperwork for it, this German-recorded Beatles LP never happened. A great what-if.

Kieron Tyler, London N7

COOL OF THE WILD

Concerning reader Jason Brown's comments about my view of Boney M [*RC* 535], he is absolutely right! Cool should be out forever! If one of your journalists truly believes that Max Bygraves' *Discolongamax* is one of the best albums of 1979, your wonderful mag SHOULD have the courage to proclaim that on the cover.

Tony Cummings

Hang on a minute, Tony. Let's not take things too far. I said that readers should be free to enjoy Boney M as much as they do Bogshed, Barry Blue or Be Bop Deluxe. But Discolongamax *as the standout waxing* of *1979, the incredble year of* Risque and I Am, Entertainment! *and* Off The Wall, Unknown Pleasures *and* Metal Box, Cut *and* Fear Of Music*? I think not. Dollar's* Shooting Stars, though? *Now you're talking…* **PL**

HEAD CASE

Lovely to see Michael Head getting an *RC* feature in the latest issue [*RC* 535], and the interview didn't disappoint. I couldn't believe what I was seeing when perusing the select discography, however. *Here's Tom With The Weather* valued at £25 and *The Corner Of Miles And Gil* at £18. If only! Having not been reissued, much of Michael's back catalogue has become very collectable and, in the case of these two albums, you'd not find them for less than £200 each, even if they are available (Discogs shows no copies of *Here's Tom…* available at all).

Melvyn Hicks, email

I think, Melvyn, going forward, more care and attention will be paid to 80s and 90s rarities – that is, records beyond rock's core pantheon/ classic era – because, as you suggest, prices of vinyl from that period are going up. **PL**

SHORT CUT

Re: *RC* staff's favourite Billy Idol songs, *RC* 535. I, too, saw The Stranglers and The Police – you got it right. I love the first Generation X album as well.

Felix Cromey, email

SYNCH STATE

Re: Island Records cover, *RC* 534.

Working at Island Records in the 90s, I was increasingly aware of the power of our releases being used in advertising. *Alright Now* appeared in a Wrigley's gum advert in 1990; little money changed hands, as we would undoubtedly benefit from the increase in record sales, so, we knocked out yet another 'Best Of' with a nice big sticker on the front: "As featured in the TV advert" etc, etc.

A few years later, after Levi's used Nick Kamen in their adverts, creating a star overnight, Volkswagen approached us about using Nick Drake's *Pink Moon* to help sell their Cabriolet in the US. To Joe Boyd and Gabrielle Drake's credit, the use was approved due to the quality of the advert and, this time, money did exchange hands. It was never clear who benefitted the most: VW and car sales, or Nick and the exposure in the US for his lowest-selling album with a song that warned us all of our inevitable deaths!

I'm interested to learn when the first synch use occurred. Not music especially composed for an advert, but a company adopting an existing track. Can anyone find an earlier example than Manfred Mann's *A B Side* (found on the flipside of their 1969 hit single, Ragamuffin Man), used to sell Manikin cigars? Gentlemen of a certain age may remember dusky vest-clad maidens romping in a Caribbean surf, while being observed by what looked like Milk Tray man's younger brother smoking a cigar. Did Manikin use this track due to the word Mann appearing twice with the artist?

I wait to hear about that obscure use of Dave Dee Dozy Mick (and not forgetting Titch)'s use of Bend It for plumbing supplies, or Dunlop Green Flash using Spencer Davis' Keep On Running. Perhaps.

Cally Callomon

Got any synch stories, readers? The best one wins a vintage cigar. Possibly. **PL**

I Was There

A reader's recollection of a key music event

This month:
Elton John, Usher Hall, Edinburgh, 21 May 1976

After a hugely successful period touring around the US, Elton John made very few appearances in the UK around 1974 and '75. However, in 1976, he announced his *Louder Than Concorde* tour of the UK and I managed to secure tickets for the Edinburgh show on 21 May for the total sum of £3.00!

It was my very first music concert, to be held at the Usher Hall, a short walking distance from both railway stations in Edinburgh.

The support that night was Murray Head. After a short interval, on came Elton with his new band. Out went two of the original band members, Nigel Olsson on drums and Dee Murray on bass. Instead, we had Roger Pope on drums and guitar work from Caleb Quaye, Kenny Passerilli and Davey Johnstone. Percussionist was the legendary Ray Cooper and James Newton Howard was on electric piano and synthesiser.

Though he was famous at the time for his outlandish stage costumes, this particular night Elton was dressed in a white jacket with some bold stripes around the pockets, sleeves and lapels, navy blue trousers with double white stripes and normal shoes. Glasses were thick white frames with oval lenses similar to the ones that he wore on the sleeve of his *Greatest Hits* album two years earlier. By today's standards, stage lighting was quite reserved, but the quality of music more than made up for it.

The show started with Grow Some Funk Of Your Own and progressed to his early hits, like Don't Let The Sun Go Down On Me, Rocket Man, Bennie And The Jets, Philadelphia Freedom and the album track, Funeral For A Friend/Love Lies Bleeding.

At one point, Kiki Dee joined him onstage, but as Don't Go Breaking My Heart was still two months away from release, she just joined in with the three backing singers for a short time.

Elton finished the night with two separate encores, singing Saturday Night's Alright For Fighting, Your Song and Pinball Wizard, much to the delight of the capacity crowd.

A real showman and professional, little wonder his career is still going strong.

Mike Varey

DON CRANE, RIP

Hope you don't mind me writing, but I wrote about two months ago about the sad passing of the legendary Don Crane of The Downliners Sect, who we sadly lost in February this year.

The point is, he still hasn't figured in your obituary section [Not Forgotten]. I don't know if he just slipped through the net or whether it was his wish not to be included.

I've just combed through my September issue [*RC* 535] – I've been subscribing since 1980 – and he's still not in there, although there's a tribute gig mentioned in the Gig Guide. You've always seen me alright on previous occasions, so would it be possible to right this obvious oversight ASAP? Hope so!

Keep up the good work, y'all.

Jack Saunders, Dunstable

As cruel as it sounds, I'm afraid we simply can't accommodate everybody in Not Forgotten. That said, Don should have had a mention. Hope we've rectified that even a little with your thoughtful letter. **PL**

DISGUST DEPT

Just wanted to share a couple of memories after reading the great and long overdue article about Andy Ellison [*RC* 535]. He lived near to me, and I saw him a couple of times (also Don Powell from Slade lived locally, but not sure they knew each other). I also knew Andy's friend, Boz Boorer, who ran a recording studio in the basement of the local community centre. Boz's partner, Lynne, booked my band several times for our local festival during the summer. Shame Andy didn't put something together for that event.

But one memory that really stood out, was in 1967. I was 13, I used to listen to Tony Blackburn every morning on the recently launched Radio 1 before going to school. One day, he played the new single by John's Children: Just What You Want, Just What You'll Get (which sounded quite explicit to my innocent ears) and, after it faded out, he said, "That was absolutely disgusting." One way to make me like a band even more! Wonder if anyone ever told Andy about that comment?

Neil Littman, email

CRYPTIC, MOI?

Popped into my local newsagent and saw *RC* 535. It had a headline quote on the front cover from Billy Idol stating, "The 80s? There was Prince, Madonna... and me." Honestly, it was in *RC* magazine! Not kidding! Saw lots of meteors that night as well – honestly, I did!

Eddie Adlum, email

I genuinely do not understand this letter. This is not necessarily a bad thing. **PL**

CHUNKY DORY

Thrilled and amazed to read the excellent and unexpected story about Chunky, Novi and Ernie [*RC* 531]. Truly one of THE outstanding undiscovered lost works of genius ever. Wow! What an incredible surprise. I received a promo copy of the first LP on the day of release and was immediately enraptured and hooked on the first listen. I played it religiously, regularly, for years, and each time, it was pure, total, bliss-nirvana on many levels. The songwriting, arrangements, harmonies, production, mix – all mindblowingly brilliant. The sleeve also was perfect, illustrating the different elements of the trio, their music, and the album: humour, playfulness, elegance, drama, artistic craft. The entire package was and is unconventional, unique, stunning, and more than worthy of the tag "undiscovered gem" (understatement).

I was so enthralled with the album after the first month of release and daily listening that I called them by phone and spoke for about an hour with Novi. Then, a year or two later, I saw them live in a small club in LA. Heaven.

Even today, for me, the first album ranks alongside *Ram* and *Hunky Dory*. A pity that the second album is so conventional and uninspiring. For more excellent Novi music, check the Freeway Philharmonic CDs. Lovely stuff, nobody plays viola like Novi.

Another brilliant undiscovered gem from Warners, 1973, is the wonderful Andy Goldmark debut album, produced by Gary Usher and, like Chunky, Novi and Ernie, released on CD only in Japan.

Oxo Whitney, email

THIS MONTH'S CONTRIBUTORS

The former editor of the *Rare Record Price Guide*, **Ian Shirley** is now the Production Manager at Ace Records, where he puts out an ear-watering selection of vinyl LPs, 7" singles and CD compilations. His *RC* swansong is a look at £100 records (p88).

As a kid, **Bill Kopp** bought **Monkees** (p64) records. He never imagined that someday he'd visit songwriter Bobby Hart to get the full story of their post-split work. Kopp's latest book, *Disturbing The Peace,* is a history of groundbreaking San Francisco punk/new wave label, 415 Records.

Garth Cartwright loves to tell the stories of the lost heroes of rock'n'soul – getting to interview **Brian Auger** (p74) and **William Bell** (p80), pioneers from London and Memphis who helped shape the 60s, was a dream come true. Garth's most recent book is *London's Record Shops*.

Devastated by the death of **Lamont Dozier** (p40), **Lois Wilson** was honoured to commemorate his legacy this month. She also got to discuss techno duo **Orbital**'s (p70) back catalogue with them and provided the monthly soul column (p96).

MARAIS AT FIRST SIGHT

A recent email from one of your readers stated that *RC* is the best music mag, and I have to agree. I'm staying in Paris for three months, and along with some books and a copy of *Sight & Sound*, I also brought your 1977 issue [*RC* 533], which I'm reading in a café in Le Marais in true Paris style. There's so much good stuff in this issue, especially the feature on Linx.

Robin Kirwan, Paris

Robin, you're reading the last issue (but two) in a historic suburb of the French capital, we're putting the next one together in the shadow of Brentford's football ground. We win, surely? **PL**

RC would like to apologise to Tony Briggs – it was he, not Tom Briggs as stated, who provided the Ocean Colour Scene photobook piece on pp10-11 in *RC* 535. Briggs' *Behind The Scene* photobook on OCS is out via tmbriggs.com.

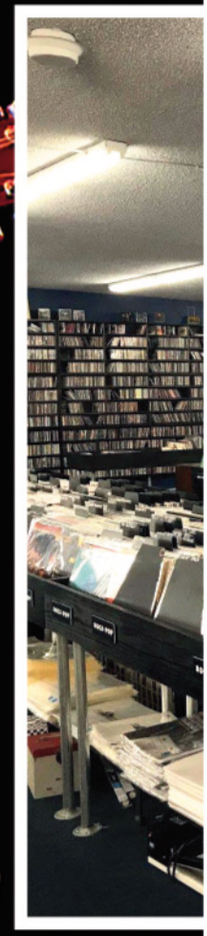
NEXT MONTH
RECORD COLLECTOR
IN SHOPS 6 OCT

THE 70 KEY SINGLES OF THE LAST 70 YEARS!
PLUS SIMPLE MINDS + MEAT LOAF + LAIBACH + CREEM MAGAZINE + HOT CHIP + VALERIE CARTER

HEARD IT THROUGH THE

GRAPEVINE

News & views from the collecting world



MoFi – do you dig?

US record manufacturer Mobile Fidelity in vinyl mastering controversy

On 6 August, Geoff Edgers of *The Washington Post* reported "how a Phoenix record store owner set the audiophile world on fire". He revealed that, on 14 July, Mike Esposito of The 'In' Groove record shop appeared on his regular YouTube channel spot and declared that he had "pretty reliable sources" at one of the country's premier vinyl-makers, Mobile Fidelity, of Sebastopol, California, who admitted to him that some of their *One-Step* series of releases used not only analogue mastertape, but also digital sources.

Except to certain audiophiles, this 'revelation' shouldn't come as too much of a shock, as digital techniques have been used by numerous vinyl-makers for convenience, and to bolster audio sound quality when required, for years. However, as you'd expect when two or more analogue-versus-digital champions square off, an online hoo-ha erupted, and MoFi's executive Vice-President, John Wood, invited Esposito to visit the MoFi facility for himself. The record shop owner did just that on 19 July and, after speaking to three in-house engineers there, he posted another YouTube report on the day after his trip, confirming that his suspicions were, indeed, correct. Mobile Fidelity *had* been using Direct Stream Digital processing since 2011, to improve the audio of many of its releases. Its faux pas was not to own up to the fact in its literature or advertising for its industry-standard *Original Master Recording* releases. The company's chief marketing officer, Syd Schwartz, admitted that "there had been choices made over the years, and choices in marketing, that have led to confusion and anger, and a lot of questions, and there were narratives that had been propagating for a while that were untrue, or false, or myths. We were wrong not to have addressed this sooner," thus pre-empting potential US legal actions.

On 10 August, Jim Davis, President of Mobile Fidelity Sound Lab, made "a statement from Mobile Fidelity regarding our mastering process," and posted it on the company's website. It stated that "we at Mobile Fidelity Sound Lab are aware of customer complaints regarding use of digital technology in our mastering chain. We apologise for using vague language, allowing false narratives to propagate, and for taking for granted the goodwill and trust our customers place in the Mobile Fidelity Sound Lab brand. We recognise our conduct has resulted in both anger and confusion in the marketplace. Moving forward, we're adopting a policy of 100% transparency regarding the provenance

Analogue-only, David Crosby, left; Mobile Fidelity record manufactory web banner, and The 'In' Groove record store (right/ below), on variant tracks

of our audio products. We're immediately working on updating our websites, future printed materials, and packaging – as well as providing our sales and customer service representatives with these details. We'll also provide clear, specific definitions when it comes to Mobile Fidelity Sound Lab marketing branding, such as *Original Master Recording* (OMR) and *UltraDisc One-Step* (UD1S). We'll backfill source information on previous releases so that Mobile Fidelity Sound Lab customers can feel as confident in owning their products as we are in making them. We thank you for your past support and hope that you allow us to continue to provide you the best-sounding records possible – an aim we've achieved, and continue to pursue with pride."

The day before this official statement, Davis conducted an interview with Robert Harley of The Absolute Sound audiophile online blog, and he addressed the core issue of why MoFi had decided to use DSD files from 2011. He observed that, at that juncture, "some record label tape vaults changed policy regarding shipment of mastertapes" and, in order to access them, MoFi experimented with 0.5" and one-inch tapes played at varying speeds, but found that there "was no way to overcome the noise-floor disadvantages of copying from one analogue tape to another". Consequently, they tried copying them utilising DSD and found it to be "a vastly superior method for maximising information retrieval… revealing detail and nuance at a level that conventional methods could not". In other words, it was sonically better than analogue transfer alone, albeit that each tape could take a day or more to copy.

Davis added that "sourcing-information for all MoFi vinyl titles is being added to the MoFi website daily, and a complete discography will be posted on the site" in due course. The most recent analogue-only MoFi release was this year's **David Crosby** *If I Could Only Remember My Name*, but "going forward all releases sourced from analogue masters will utilise a DSD step," and this will be "crucial to maximising information retrieval from the tape," ensuring a correct replication of each tape's azimuth alignment, prior to a new analogue equalisation adjustment, ready for lathe-cutting, lacquer plating, stamper manufacture and test-pressing.

"We did extensive evaluations to yield the best sonic results"

Furthermore, Davis pointed out "regarding wear on tapes, we have an obligation to help preserve what are sacred documents of our musical history. These moments were captured on a now-fragile physical medium. Mastertapes are a finite resource. We're privileged to not only be stewards of these recordings for a short while, but also to be a conduit during that time, to present them in what we feel is their best light… We did extensive evaluations of all aspects of the mastering process and found that using our proprietary gear with these steps yields the best sonic results".

Meantime, London-based elasticStage, founded in 2016 to become "the world's first on-demand vinyl manufacturer", aims to offer direct-to-customer same-day vinyl orders, from one disc to large runs of them, by this Christmas. It plans to manufacture unique first-generation recordings in a patent-pending sustainable, ethical process that dispenses with PVC and reduces energy and other chemical requirements, while avoiding producing excess stock and retaining their high-level audio quality.

See washingtonpost.com, mofi.com, the absolutesound.com, theingroove.com. Also see elasticstage.com.

Tell us your experience of MoFi or other audiophile vinyl releases, via rc.editorial@metropolis.co.uk.

Credit: (In Groove) Facebook, (Mobile Fidelity) mofi.com, (David Crosby) Steve Goudie

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from **Paul Simon**, ex-Judas Priest's **Tim 'Ripper' Owens**, Little Mix's **Perrie Edwards**, **Liquid Tension Experiment**, **Darius Rucker**, **Haken**, **Iggy Azalea**, **Ash**, **Nightwish**, **Jennifer Lopez**, **John Waite**, **Jane's Addiction**, **Porno For Pyros**, **De La Soul**, **Kendrick Lamar**, ex-Guns N' Roses' Ron '**Bumblefoot**' **Thal**, **Travis Scott**, **Delain**, **Depeche Mode**, Devin Townsend's **DreamPeace**, **Kodak Black/French Montana**, **Deftones**, **Sam Smith, The Zombies**, **Within Temptation**, **The Roots**, **ACCEPT**, **The Dresden Dolls**, **Joni Mitchell**, **Olivia Rodrigo**, **King Diamond**, **X Japan**, **Foreigner**, **Venom**, ex-The Bad Seeds' **Barry Adamson** (on Mute), **Marty Stuart** (on Snakefarm), **Faster Pussycat** (on Golden Robot), **Lauren Alaina** (on Big Loud), World Party's **Karl Wallinger** (on Seaview), a **Black Sabbath** box set; and Hole's **Courtney Love**'s autobiography via HarperCollins.

CELLULOID HEROES

Projects due include a new Peter Jackson **The Beatles** film; a Jason Hehir documentary TV series on **Spice Girls**; a **James Blunt** documentary film via Lorton Entertainment; a Robert Schwartzman documentary film on **The Zombies**; the "**Weird Al" Yankovic** biopic, *Weird*, in select cinemas, 4 November; **Billy Joel**'s *Live At Yankee Stadium* film, in select cinemas, 5, 9 October; **Snoop Dogg** in upcoming MGM comedy film, *The Underdoggs*; **Lady Gaga** in the *Folie A Deux* film, in October 2024; the *A Hollywood High*, ***Duran Duran*** *Live In Concert* film, in select cinemas in November; animation film, *The Boy, The Mole, The Fox And The Horse*, with soundtrack by **Isobel Waller-Bridge**, on BBC 1 TV at Christmas; Steve Binder's *Elvis & Steve: The Making Of The '68 Comeback Special* documentary film on **Elvis Presley**, via Rodan Productions in 2023; a Jonas Akerlund documentary film on **Billy Idol**, via Dark Horse; Martin Scorsese's *Personality Crisis: One Night Only* documentary film on New York Dolls' **David Johansen**, which premieres at *New York Film Festival*, 30 September-16 October; Millicent Shelton's *End Of The Road* film, with **Queen Latifah**, **Ludacris**, premiering on Netflix, 8 September; **50 Cent** in upcoming G-Unit horror film, *Skill House*; the Susan Sarandon TV series, *Monarch*, on Fox from 11 September, featuring **Trace Adkins**, **Beth Ditto**, plus guests **Shania Twain**, **Martina McBride**, **Tanya Tucker**, **Little Big Town**; Jamila Wignot's documentary TV series on Stax Records, via HBO.

KIT & CABOODLE

The **George Harrison** 'Rocky' Stratocaster guitar is out via Fender.

ACOUSTIC

September (16) **Michael Arthur** *Milky Stars*, producer Jacquire King (Tom Waits), Transoceanic November (4) **The White Buffalo** *Year Of The Dark Horse*, producer Jay Joyce, Spinefarm.

BLUES-ROCK

November (4) **The Commoners** *Find A Betterway*, co-producer Kevin Shirley (Iron Maiden), Gypsy Soul.

INDIE

September (23) **Future Teens** *Self-Help* LP, producer Andy D Park (Death Cab For Cutie), Triple Crown.

METAL

TBC **Frozen Soul**'s latest, producer **Matt Heafy** (Trivium), Century Media.

POP+

September (23) **Corey Harper** *Future Tense*, co-producer Alex Salibian (Harry Styles), Range Music TBC **Amy Sheppard**'s upcoming set, co-producers Lindsay Rimes (Kylie Minogue), Stuart Stuart (The Veronicas), amysheppardofficial.com.

PROG/AVANT

October (14) **Matthew J Rolin** *Passing*, producer Jeff Zeigler (The War On Drugs), American Dreams.

POST/PUNK

October (7) **The Bobby Lees**, producer Vance Powell (Jack White), Ipecac.

ROCK

2023 ***Bluphoria***, producer Mark Needham (Fleetwood Mac), Edgeout.

Sheppard's Amy Sheppard (right) preps solo set

HELLO IT'S ME

Marian Gold

Marian Gold of Alphaville on their 40th anniversary collection

Tell us about the album.
There had been thoughts flying about for an orchestral project, but they concerned individual songs, not a whole album. After we recorded Pandora's Lullaby for *Salvation*, with a big orchestra under Gavin Wright in London, the idea of producing a solid string of songs in the same way never left me. With our label, Edel, we finally found the ideal partner to put it into practice. The Alphaville repertoire contains a huge number of songs that are perfectly suited for symphonic adaptation. We agreed that all the music should be a complete re-recording.
How long did it take?
We started with the notation of the arrangements in autumn 2021 and recorded the orchestra in three weeks this last January. The mixing was all finished by late February 2022.
What have you been up to since your 80s heyday?
We perceived ourselves more as a studio project than a real band then, and our playing was rather poor. We're self-taught instrumentalists: drum machines and sequencers. Only from 1993 did Alphaville become a real band and do concerts. Now we spend half the year in our studios and the other half on the road.
What's been the standout moment?
A concert in Beirut, shortly after the civil war, in 1993. It was a harrowing drive from the airport through devastated urban districts. It looked like Berlin in 1945. Playing in front of people who lived in hell a few months before. There's nothing more to say.
What's been the biggest inspiration along the way?
The night sky, with its gleaming stars and occasional UFO sighting.
What do you put your longevity down to?
Believing in dreams.
What would a biopic's tagline be?
Dream Machine, or Fountainhead. There's a documentary about Alphaville in the making right now.
What's next?
We're working on our next studio album, *Thunderbaby*.

Alphaville *Eternally Yours* 2CD, 3LP, box set, are on Neue Meister, 23 September.

Acoustic

The Blasters' **Dave Alvin** *New Highway* book, BMG Books, 20 September. ■ **Michael Chapman** *Live At The New Vic* CD/DVD, Bristol New Vic Theatre, 2000, Mooncrest, 28 October. ■ *Sea Song Sessions*, with **Jon Boden** (Bellowhead), **Seth Lakeman**, Topic, 30 September. ■ ***Jake Bugg*** *Deluxe* 2LP, gold 2LP, *Super Deluxe* 3CD, 16 unissued, London Royal Albert Hall, 2014, Virgin EMI, 14 October. ■ The *Live Forever: A Tribute To Billy Joe Shaver* CD, LP, turquoise, green LPs, with **Willie Nelson**, **Rodney Crowell**, **Miranda Lambert**, **Edie Brickell**, **George Strait**, **Amanda Shires**, **Steve Earle**, **Margo Price**, **Allison Russell**, **Lucinda Williams**, **Jason Osbell**, New West, 11 November. Due: September (23) **Khruangbin/Vieux Farka Toure** *Ali*, Dead Oceans October (7) We Are Muffy's **Angeline Morrison** *The Sorrow Songs*, Topic (14) **Townes Van Zandt** *Flyin' Shoes*, Charly (21) **Jim Croce** *You Don't Mess Around With Jim*, BMG (28) **Eliza Carthy & The Restitution** *Queen Of The Whirl* CD, 4EP, 2LP, Hem Hem TBC **Martin Carthy** *Live At The BBC* 20CD box set, [TBC].

Biz

Idle Hands record shop in Bristol launched a crowdfunder.co.uk campaign in August to raise money for its relocation, with donations up to 13 September. Its move was reportedly spurred by a local retail downturn due to covid and ongoing cost of living pressures. ■ A Japanese listening room-style restaurant/vinyl bar, Rekodo, has opened at Barangaroo House, Barangaroo Avenue, Barangaroo, New South Wales, Australia.

Blues

Due: October (7) **Ernie K-Doe** *Emperor Of New Orleans*, Sunset Blvd (28) Chicken Shack's **Stan Webb** *Changes/ Plucking Good* 2CD, Indigo.

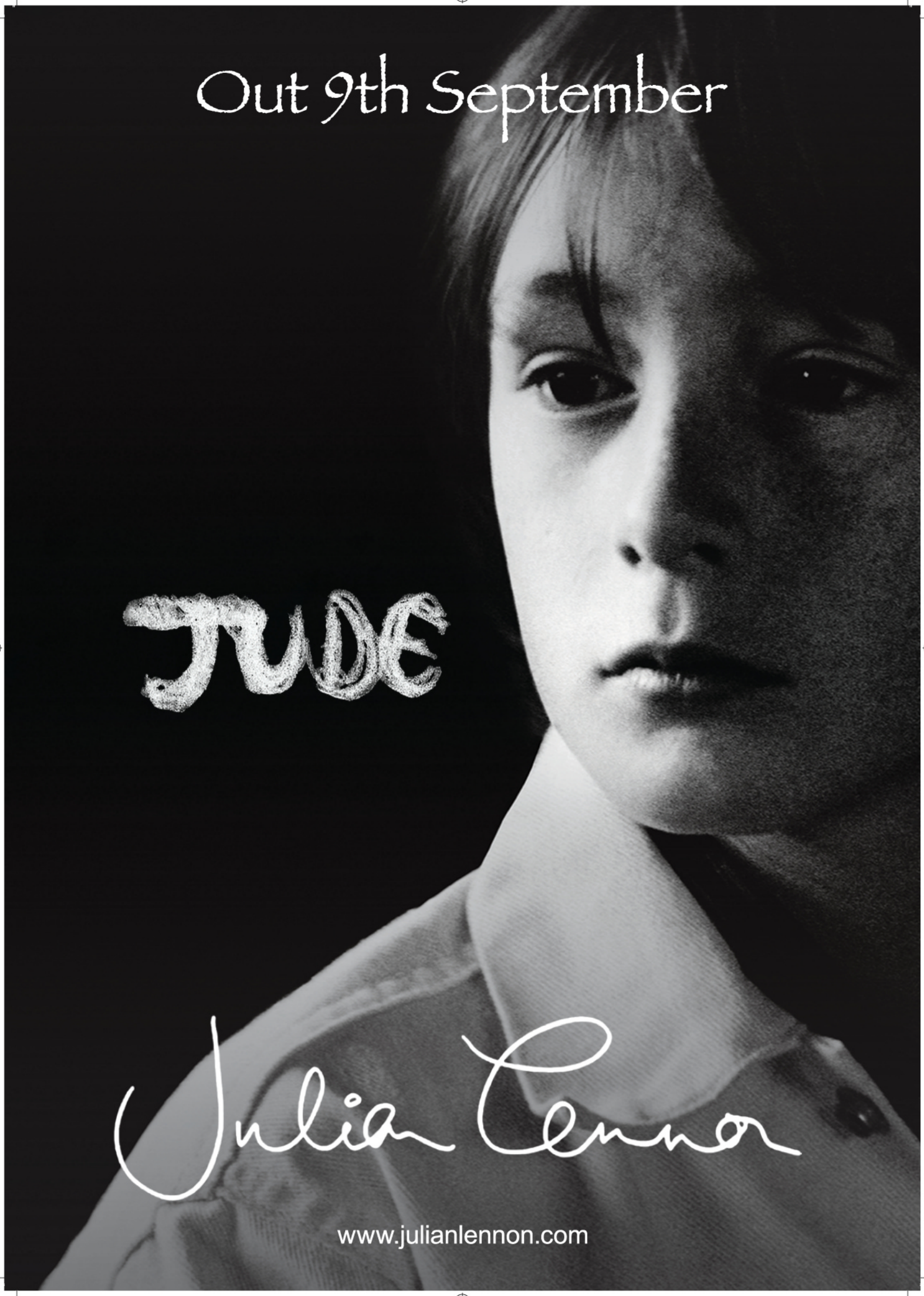
Dance/Hip Hop

Body *Body Riddle* 2LP, 12-track *05-10* 2LP, with unissued, 2CD of *Body Riddle*, *05-10*, Warp, 30 September. ■ *Tresor: True Stories* book about the Berlin Tresor club, tresorberlin.com, 9 September. Due: TBC **Lil Wayne** *Tha Carter VI*, [TBC], MIA *MATA*, Island.

Indie

Plains *I Walked With You A Ways*, with **Katie Crutchfield** (Waxahatchee), Anti-, 14 October. ■ The Times' **Edward Ball**'s 61-track *It's Kinda Lonely Where I Am* 3CD, one unissued, Cherry Red, 21 October. ■ **Sleeper** *The It Girl* red LP, with bonus *B-Sides & Demos* CD, print, Gorsky, 11 November. ■ ***Supergrass*** 180g LP, orange LP, *Deluxe Expanded* 2CD, with 20-track *Cat Scans* (13 unissued), BMG, 16 September, **Danny Goffey** *Bryan Moone's DiscoPunk* book/ LP/prints, Distiller, 21 October. Due: September (30) **Echo & The Bunnymen** *Me, I'm All Smiles*, Secret October (14) Smog's **Bill Callahan** YTLJAƎЯ , Drag City, The Vamps *Ten Years Of*, Virgin November (4) ex-Broken Social Scene's **Jason Collett** *Head Full Of Wonder*, Arts ➤

(Alphaville) Helen Sobiralski Credit: (Amy Sheppard) Facebook


Out 9th September
JUDE
Julian Lennon
www.julianlennon.com

Memorabilia lane
Auction houses around the world

Doja Cat's 2,404 sq ft, three-bedroom, two-bathroom house with pool in Beverly Hills Post Office was offered in July via Pardee Properties for $2.495 million. ■ A 3-4 August auction by Dalshire, Carrollton, Texas, included signed guitar pickguards from **The Rolling Stones**, **The Beatles** (estimate, $20,000). ■ A 27 August auction at Los Angeles Sunset Marquis Hotel by GWS Auctions, of 193 **Elvis Presley** items, included jewellery, watches, clothing, a Lincoln car (minimum bid, $50,000), Harley Davidson motorbike ($100,000), Jetstar aeroplane ($100,000). ■ The **Kenny Rogers** estate auction of 1,200-plus lots, including record awards, clothing, jewellery, furnishings, artwork, camera equipment, passes, signed photos from **Elton John**, **Michael Jackson**, **Dolly Parton**/plus letters, is held via juliensauctions.com, 21-23 October. An exhibition is at Juliens, Canon Drive, Beverley Hills, 17-21 October. ■ In August, **ABBA**'s onetime 4,527 sq ft, six-bedroom holiday home with pool, dock, vintage stereo, was offered by Premier Sotheby's International Realty for $3.95 million. ■ **Eric Clapton**'s Mercedes G55 car is offered via bonhams.com, 8 September. ■ **David Gilmour**'s 8,000 sq ft house with studio, guest cottage, off King's Esplanade, Hove, East Sussex, was reportedly offered in August for £15 million. ■ An 18 August auction by ICZ, Palm Harbor, Florida, included signed guitar pickguards from **The Beatles**, **Michael Jackson**, **Post Malone**, **KISS**, **Kurt Cobain**, **Joe Bonamassa**, **Black Sabbath**, Soundgarden's **Chris Cornell**, **Aerosmith**, **Freddie Mercury**, handwritten lyrics from **Prince** (and pickguard), **Jimi Hendrix**, **John Lennon**, **George Harrison**. ■ The 20 August sale by Activity Auctions, Dover, Delaware, included signed **Led Zeppelin** record award, drumheads from The Beatles' **Pete Best**, **Red Hot Chili Peppers**, **Lynyrd Skynyrd**, signed guitars from **Guns N' Roses**, **The Runaways**, **Def Leppard**, The Beach Boys' **Mike Love**, **Brian Wilson**, ex-Eagles' **Don Felder**, **Taylor Swift**, **Alice Cooper**, **Florence Welch**. ■ **Rihanna**'s 7,130 sq ft, six-bedroom, 10-bathroom house with cinema, games room, gym, garage, in Hollywood Hills, sold in August for $6.6 million via MLS. ■ On 18 August, **Klaus Schulze** keyboards, guitars, drums, studio mixers, recorders, monitors, sequencers, processors, effects were offered via reverb.com.

Eric Clapton: 2002 Mercedes-Benz G55 vehicle offered, estimate, £60,000

Pictures At An Exhibition
Artwork, photos and ephemera on public display

The *Rhythms And Resistance: Caribbean Music In Toronto* exhibition, including posters, photos, instruments, is at Friar's Music Museum, Shoppers Drug Mart, Younge Street Floor 2, Toronto, Canada, to 31 December. ■ The *Meet **The Beatles**! A Fab Four Memorabilia Collection* exhibition of 60s merchandise and records is at Sioux City Public Museum, 4th Street, Sioux City, Iowa, to 27 November. ■ The *Yellow Submarine – Bill Morrison's Odyssey Through Pepperland* art exhibition, featuring **The Beatles** comic strip/graphic novel/film concepts, sketches and work charts, is at Windermere Jetty Museum, Rayrigg Road, Barrow On Windermere, Cumbria, 23 September to 23 January 2023.

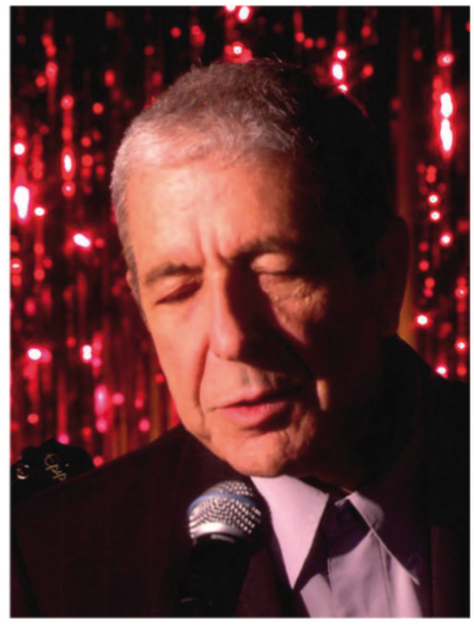
The Beatles' Pepperland hits the Lakes

Cohen, Cohen, gone

All-star tribute to **Leonard Cohen** due

A 12-track Blue Note tribute album dedicated to **Leonard Cohen** is due on CD in October and LP in November. It features, among others, **Norah Jones**, **Peter Gabriel**, **Gregory Porter**, **Sarah McLachlan**, **Immanuel Wilkins** (Bob Dylan), **Luciana Souza** (Herbie Hancock), **James Taylor**, **Iggy Pop**, **Mavis Staples**, **David Gray**, **Nathaniel Rateliff** and **Bill Frisell**.

Here It Is – A Tribute To Leonard Cohen *CD, LP, coloured LP are out via Blue Note, 14 October.*



Leonard Cohen: lauded

Indie

& Crafts (11) Carter USM's **Jim Bob** *The Essential* 2CD, 2LP, Cherry Red TBC **Bat For Lashes** *The Dream Of Delphi*, [TBC].

Jazz

EST's **Esbjörn Svensson** has a book due via Bam & Bat AB in April 2023. Due: September (9) **George Lewis** *The Famous Manchester Free Trade Hall Concert 27 April 1957*, Upbeat Jazz, **Charles Mingus** *Landmark Albums 1956-60* 3CD, Acrobat, **Kenny Clarke** *The Complete Albums Collection* 4CD, Enlightenment October (7) **Michael Brecker Band & Randy Brecker Band** *Live At Fabrik*, Jazzline.

Metal

Raven *Leave Em Bleeding* CD, LP/CD, six bonuses, SPV, 30 September. ■ **Xentrix** *Seven Words* CD with bonus, LP, Listenable, 4 November. ■ **Motörhead** *Iron Fist* coloured LP; 3LP with unissued six-track *Jackson's Studio Demos October 1981*, unissued 19-track *Live At Glasgow Apollo 18/3/1982*; 2CD, adding seven, Sanctuary, *Live To Win*, Cleopatra, 23 September. ■ **Deicide** *Crucifixation* 3CD, with *Deicide*, *Legion*, *Amon*, Dissonance, 28 October. ■ ***Lybica*** CD, green, brown, pink LPs, with **Justin Foley** (Killswitch Engage), Metal Blade, 16 September. ■ **Metallica**'s Ninja Star turntable is out via Pro-Ject Audio, 4 November. ■ **Venom** *In Nomine Satanas* 2CD, splatter 2LP, with *Welcome To Hell*, *Black Metal*; *Deluxe* 6CD/DVD, adding *At War With Satan*, *Possessed*, *Eine Kleine Nachtmusik*, *Sons Of Satan* CDs, *Black Metal* DVD, London Hammersmith Odeon, 1984, BMG, 23 September. ■ **Sodom** *40 Years At War* CD/poster, 2LP, cassette with bonus; box set with coloured 2LP, 2CD with four bonuses, book, two posters, sticker, signed photo, SPV, 28 October. ■ **Iron Allies** *Blood In Blood*, with ex-ACCEPT's **Herman Frank**, **David Reece**, Victory's **Malte Burkert**, **Mike Pesin**, ex-UDO's **Francesco Jovino**, AFM, 21 October. ■ **Petbrick** *Liminal* red, green LPs, with **Iggor Cavalera** (Sepultura), bandcamp.com, 23 September. ■ **Ginger Wildheart** *It Came From The North* CD, LP are due in 2023, with subscribers via gingerwildheart.net offered DLs, Q&As, T-shirt. ■ **Avatarium** *Death, Where Is Your Sting* CD, LP; 2CD/book, five bonuses, AFM, 21 October. Due: September (9) **Therion** *Secret Of The Runes*, Hammerheart (16) **Tad Morose** *March Of The Obsequious*, GMR, **Body Count** *Carnivore*, Century Media (30) **Impellitteri** *Wake The Beast* 3CD, Global Rock, **Vicious Rumors** *The Atlantic Years Deluxe* 3CD, Dissonance (23) **Candlemass** *The Door To Doom*, Napalm October (7) **Wednesday 13** *Horrifier*, Napalm (25) **GWAR** *This Is* DVD, BD, Pit.

Prog/Avant

Six By Six/JC Baez *The Journey Internal* book, Second Street, 1 October. ■ **Hard Meat** *The Space Between* 3CD, with *Hard Meat*, *Through A Window*, nine-track bonus *The Unreleased Album*, 1969, Esoteric, 28 October. ■ ***Fractal Sextet***, with ex-Porcupine Tree's **Colin Edwin**, Alchemy, 16 September. ■ Alan Hewitt ➤

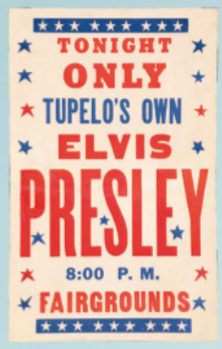
MUSIC MEMORABILIA

Signature® Auction | November 12-13

Highlights from Our Summer Signature® Auction

Bob Dylan 1963 Original *Freewheelin'* Album with Four Deleted Tracks in Super-Rare Stereo
Sold For: $150,000

Otis Redding 1967 Concert Poster for the Show He Died En route To
Sold For: $10,938



Elvis Presley 1957 Tupelo, MS Homecoming Concert Poster with Support Documents
Sold For: $30,000

James Brown Stage Worn Red Sequined Cape
Sold For: $62,500

Whitney Houston American Music Award in the Category of "Favorite Album Pop/Rock" for *Whitney Houston* Album (1987)
Sold For: $15,000

Elvis Presley Owned and Stage Worn Sterling Silver Ring
Sold For: $32,500

Harry James Owned Gold King Trumpet with a Signed Card, Large Group of Photos & Sheet Music
Sold For: $20,000

Beatles Signed 1963 UK Concert Program with Pacemakers (3 members) and Tommy Quickly Signed
Sold For: $18,125

Grateful Dead 1966 Skeleton & Roses FD-26 Second-Printing Poster | Graded 9.8
Sold For: $15,000

BG-17 Grateful Dead, Jefferson Airplane 1966 Fillmore Concert Poster | Graded 9.6
Sold For: $10,625

Sex Pistols, The Clash, The Damned & Johnny Thunders 1976 Anarchy in the UK Tour Poster
Sold For: $9,375

CURRENTLY ACCEPTING CONSIGNMENTS FOR OUR FALL AUCTION

Inquiries: Garry Shrum | 214.409.1585 | GarryS@HA.com • Pete Howard | 214.409.1756 | PeteH@HA.com

DALLAS | NEW YORK | BEVERLY HILLS | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | BRUSSELS | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40+ Categories
Immediate Cash Advances Available
1.5 Million+ Online Bidder-Members

HERITAGE AUCTIONS
THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Paul R. Minshull #16591. BP 12-25%; see HA.com 65790

Altogether Now
Noteworthy guest-spots this month

Gregg Allman *All My Friends: Celebrating The Songs & Voice Of Gregg Allman* 4LP, red, gold, marble, coloured 4LPs, Rounder, 30 September: **The Allman Brothers Band**, **Devon Allman**, **Brantley Gilbert**, **Derek Trucks**, **Dr John**, **Eric Church**, **Jackson Browne**, **Jimmy Hall**, **John Hiatt**, **Keb' Mo'**, **Martina McBride**, **Pat Monahan** (Train), **Robert Randolph**, **Sam Moore**, **Susan Tedeschi**, **Taj Mahal**, **Trace Adkins**, **Vince Gill**, **Warren Haynes**, **Widespread Panic**, **Zac Brown**.
Arkells *Blink Twice*, Virgin, 23 September: **Lights**, **Cold War Kids**, **Tegan & Sara**, The Lumineers' **Wesley Schultz**.
The Walkmen's Peter Matthew Bauer *Flowers*, Fortune Tellers, 23 September: ex-colleague **Matt Barrick**.
Anti-Flag *Lies They Tell Our Children* CD, green LP, Spinefarm, 6 January 2023: **Jesse Leach** (Killswitch Engage), **Tim McIlrath** (Rise Against), **Brian Baker** (Bad Religion), **Campino** (Die Toten Hosen).
The Black Angels *Wilderness Of Mirrors*, Partisan, 16 September: **LouLou Ghelichkhani** (Thievery Corporation).
The Big Pink *The Love That's Ours*, Project Melody Music, 30 September: **Jamie Hince** (The Kills), **Nick Zinner** (Yeah Yeah Yeahs), **Ed Harcourt**.
The Fog's Alan Broder *The Show OST*, LEX, 7 October: **Yukimi Nagano** (Little Dragon).
Breanna Barbara *Nothin' But Time* CD, LP, blue LP, cassette, Fuzz Club, 11 November: **Jack Lawrence** (The Dead Weather), **Derry DeBorja** (Jason Isbell).
Saro Cosentino *The Road To Now* CD, LP, Cat Sounds, 7 October: **Peter Hammill** (Van Der Graaf Generator), **Tim Bowness** (No-Man), **Gavin Harrison**, **Trey Gunn** (King Crimson), **John Giblin**, **David Rhodes** (Peter Gabriel).
Chelsea Grin *Suffer In Hell* CD, 11 November, beige, green, red 2LPs, 17 March 2023, chelseagrinband.com: **Trevor Strnad** (The Black Dahlia Murder).
Figure Of Speechless *Tunnel At The End Of Light*, figure-of-speech.com, 9 September: **Derek Sherinian** (ex-KISS), **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), **Ray Alder** (Fates Warning), **Tony Franklin** (The Firm), **Brian Tichy** (Whitesnake).
Anthony Gomes *High Voltage Blues* CD, orange LP, cassette, three bonuses, Rat Pak, 23 September: **Billy Sheehan** (Mr Big), **Ray Luzier** (Korn).
Wet Willie's Jimmy Hall *Ready Now* CD, LP, Keeping The Blues Alive, 16 September: **Joe Bonamassa**, **Reese Wynans** (Double Trouble), **Michael Rhodes** (Reba McEntire), **Greg Morrow** (Sonny Landreth), **Warren Haynes** (Gov't Mule), **Jared James Nichols**.
Honey Harper *And The Infinite Sky*, ATO, 28 October: **John Carroll Kirby** (Solange), **Alex Fischel** (Spoon), **Connor Gallaher** (The Black Keys).
Hermanos Gutiérrez *I Bueno Y El Malo*, Easy Eye Sound, 28 October: The Black Keys' **Dan Auerbach**.
Richard X Heyman *67,000 Miles An Album*, Turn-Up, 21 October: **Probyn Gregory** (Brian Wilson).
Karamelien's latest, [TBC]: The Yardbirds' **Top Topham**, Earth Wind & Fire's **Morris Pleasure**.
Killer Kings *Burn For Love*, Frontiers, 14 October: **Joel Hoekstra** (Whitesnake).
Tasha Cobbs Leonard *Hymns*, Motown Gospel, 7 October: **Jennifer Hudson**.

The Bangles' Susanna Hoffs (second-left): guesting with the girls

Guests, Tegan & Sara. *Blink* and you'll miss 'em

Nikki Lane *Denim & Diamonds*, New West, 23 September: **Josh Homme** (QOTSA).
Lenny Lashley *Five Great Egrets*, Omerta MIA, [TBC]: **Joe Sirios** (The Mighty Mighty Boss Tones), **Tim Brennan** (Dropkick Murphys), **CJ Ramone** (Ramones).
Kansas' Kerry Livgren *QAR*, [TBC]: ex-/colleagues **John Elefante**, **Robby Steinhardt**, **Steve Morse**.
John Legend *Legend*, EMI, 9 September: **Ty Dolla $ign**, **Rapsody**, **Rick Ross**.
Leftfield *This Is What We Do*, Virgin, 2 December: **Grian Chatten** (Fontaines DC).
Jake Morley *Some Things Are Like Other Things*, Sandwich Emporium, 28 October: **Neill MacColl** (David Gray), **Kate St John** (Van Morrison), **David Mulligan** (Mark Knopfler).
The Mahones *Jameson Street*, True North, 7 October: **Stuart Cameron** (Crash Test Dummies), **Glen Milchem** (Blue Rodeo).
Sean Mulrooney *Mineach*, Glitterbeat, 21 October: **Earl Harvin** (Tindersticks), **Pol Brennan** (Clannad), **Damien Dempsey**.
MMXX *Sacred Cargo*, Candlelight, 11 November: **Aaron Stainthorpe** (My Dying Bride).
Martha *Please Don't Take Me Back*, Specialist Subject, 7 October: **Ross Millard** (The Futureheads).
The National's latest, [TBC]: **Bon Iver**.
Open Mike Eagle *Component System With The Auto Reverse*, Auto Reverse, 7 October: **Madlib**.
Orden Ogan *Final Days*, AFM, 21 October: **Stu Block** (Iced Earth), **Peavy Wagner** (Rage), **Chris Boltendahl** (Grave Digger), **Elina Siirala** (Leaves' Eyes), **Leif Jensen**, **Ross Thompson** (Van Canto), **Giaccomo Voli** (Rhapsody Of Fire), **Ross The Boss** (Manowar), **Frank Beck** (Gamma Ray).
Old Fire *Voids* LP, Western Vinyl, 4 November: **Bill Callahan** (Smog), **Bob Hoffnar** (Lloyd Cole), **Christian Madden** (Liam Gallagher), **Joseph Shabason** (The War On Drugs), **Thor Harris** (ex-Swans), **Julia Holter**.
Dougie Pool's latest, [TBC]: **Katie Von Schleicher** (New Pornographers).
Todd Rundgren *Space Force*, Cleopatra, 14 October: **The Roots**, Weezer's **Rivers Cuomo**, Cheap Trick's **Rick Nielsen**, **The Lemon Twigs**, **Sparks**, **Steve Vai**, **Neil Finn** (Crowded House), **Adrian Belew** (ex-King Crimson), **Thomas Dolby**.
Ex-The Fall's Brix Smith *Valley Of The Dolls*, Republic Of Music, 2023: **Susanna Hoffs** (The Bangles), **Siobhan Fahey** (Shakespears Sister).
Okkervil River's Will Sheff *Nothing Special*, ATO, 7 October: colleague **Benjamin Lazar Davis**, **Griffin Goldsmith** (Dawes), **Zac Rae** (Death Cab For Cutie), **Bonny Light Horseman**.
Suzannah *Is There Any Love In Your Heart*, bandcamp.com, November: **Jason Wilber** (John Prine).
Sunjay *Black And Blues Revisited*, sunjay.tv, 14 October: **Josh Clarke** (Kate Rusby), **Bob Fridzema** (Walter Trout).
Jake Tittle *Blood Offering*, Anxiety Blanket, 9 September: **James McAlister** (Sufjan Stevens).
Ex-Curved Air's Darryl Way *The Rock Star's Progress* CD/book, Spirit Of Unicorn, 23 September: **Steve Hogarth** (Marillion).
Gene Watson *Outside The Box*, genewatsonmusic.com, 16 September: **Willie Nelson**, **Rhonda Vincent**.
Wild Pink *ILYSM*, Royal Mountain, 14 October: **J Mascis** (Dinosaur Jr).

Prog/Avant

*The **Genesis** Reference Manual* book, Wymer, 23 September. ■ **Rupert Hine** *Surface Tension* 3CD, with *Immunity*, two bonuses, *Waving Not Drowning*, *The Wildest Wish To Fly*, four, Esoteric, 28 October. ■ **Merrell Fankhauser** *Goin' Round In My Mind* 6CD, with *And The Exiles* 2CD, three bonuses, *& HMS Bounty*, three, *Mu*, three, *The Last Album*, *The Maui Album*, six, Grapefruit, 28 October. ■ **Cymbalic Encounters** *Cerulean Cathedral*, with **Mark Murdok** (Peter Banks Empire), **John Goodsall**, **Percy Jones** (ex-Brand X), CD, 16 September, LP, 21 October, bandcamp.com. ■ **Twink** *Think Pink*, eight bonuses, *Mr Rainbow*, three, Retroworld, 7 October. ■ **Renaissance** *Live: The Legacy Tour 2022* 2CD, due April 2023, has an indiegogo.com campaign to 24 September, subscribers offered T-shirt, poster, voicemail message, Skype Q&A, brunch, handwritten lyrics, home gig, painted items including tissue box, clock, canvases, pickguard. ■ **Wigwam** *Fairyport Deluxe* 13-track 4LP box, 23-track 2CD, Svart, 30 September. ■ **Bill Bruford's Earthworks** *Random Acts Of Happiness*, with bonuses, Summerfold, 14 October. Due: September (9) **Merzbow** *Flesh Metal Orgasm*, Old Europa Café, **Klaus Schulze** *Richard Wahnfried's Time Actor*, *Body Love Vol 2*, MiG, **Ulver** *Themes From William Blake's The Marriage Of Heaven And Hell* 2CD, Peaceville (16) **Anathema** *The Best Of The Kscope Years 2008-18*, Kscope (23) **Nils Frahm** *Music For Animals*, Leiter, **Bethlehem Asylum** *Commit Yourself*, Liberation Hall, **Blackfield** *Open Mind*, Kscope October (14) **Lodestone** *Time Flies*, Explore, **Twogether** *A Couple Of Times*, Cherry Red (21) **Arena** *The Theory Of Molecular Inheritance*, Verglas (28) **Julie Driscoll** *1969*, Esoteric.

Pop+

Marianne Faithfull *Songs Of Innocence And Experience 1965-95* 28-track 2LP, 44-track 2CD, four unissued each, Universal, 16 September. ■ **Soft Cell** *Non-Stop Erotic Cabaret...And Other Stories: Live* 2CD, DVD, London Hammersmith Eventim Apollo, November 2021, LiveHereNow, 7 October. ■ **The Cure** *Wish 30th Anniversary Deluxe Edition* 12-track CD, 2LP; 45-track 3CD with unissued 21-track *Demos*, 12-track *Lost Wishes* (three unissued), Fiction, 7 October. ■ **Flintlock** *The Albums Expanded Box Set* 4CD, with *...On The Way*, three bonuses; *Hot From The Lock*; *Tears N Cheers*, five; *Stand Alone*, six, 7Ts, 28 October. ■ **Nina Nesbitt** *Älskar* CD, clear, green LPs, cassette, *Deluxe* CD with four bonuses, Cooking Vinyl, 2 September. ■ **Kenny** *The Albums Expanded* 2CD, with *The Sound Of Super K*, 11 bonuses, *Ricochet*, nine, 7Ts, 14 October. ■ **Marc Almond** *The Things We Lost* 3CD, bonuses, blue 10", SFE, 28 October. ■ **Howard Jones** *Live In Japan Recorded At The NHK Hall, Tokyo, Japan, 1984* CD/DVD, red, yellow 2LP, with unissued cut, Cherry ➤

Credit: (Tegan & Sara) Pamela Littky

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

13TH SEPTEMBER: MUSIC MEMORABILIA

14TH SEPTEMBER: RARE & COLLECTABLE VINYL RECORDS

27TH SEPTEMBER: THE BOB SOLLY COLLECTION PART III

27TH SEPTEMBER: THE GLAM ROCK COLLECTION (VINYL & MEMORABILIA)

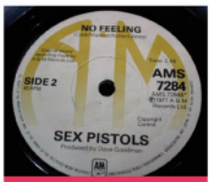
11TH OCTOBER: THE BEATLES COLLECTION (VINYL & MEMORABILA)

SOLD £4,680

Elvis Presley
Good Rockin' Tonight

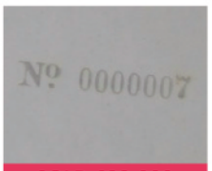
SOLD £4,100

Dr. Z LP on
Vertigo Swirl



SOLD £11,000

Sex Pistols A&M
God Save The Queen



SOLD £23,000

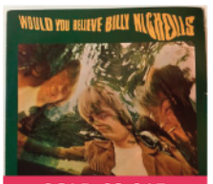
Beatles White Album
No.0000007

SOLD £23.430

Dark Around The
Edges LP

SOLD £9,250

Beatles Please Please
Me in MONO LP



SOLD £8,015

Billy Nicholls LP
Would You Believe

SOLD £13,070

Tinkerbells Fairydust
Original LP

SOLD £13,560

Leafhounds—Growers
Of Mushrooms LP

SOLD £3,200

Signed AC/DC
7" single

SOLD £16,030

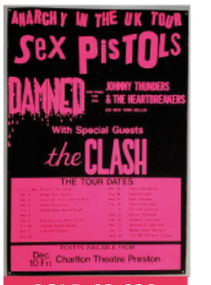
Signed Led Zeppelin
LP

SOLD £5,920

Queen Kind of Magic
Signed LP

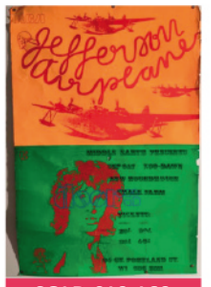
SOLD £14,800

Rolling Stones
original 1964 poster



SOLD £8,630

Sex Pistols
Anarchy Tour Poster



SOLD £10,160

Doors & Jefferson
Airplane original poster

SOLD £1,970

The Clash original
tour poster

SOLD £22,810

David Bowie owned
and worn hat

SOLD £4,685

Joy Division Ideal
for Living EP

SOLD £24,600

David Bowie Signed
Takamine Acoustic Guitar

SOLD £20,350

New Order Blue
Monday Anvil

SOLD £10,600

Beatles signed
BOAC menu

SOLD £1,600

OASIS LP
Box Set

SOLD £2,460

U2 signed copy
of their War LP

***Total Prices including Buyer Premium

REGULAR SPECIALIST AUCTIONS OF RARE & COLLECTABLE VINYL AND MUSIC MEMORABILIA PLUS ONE OFF SPECIALIST SALES

IF YOU ARE LOOKING TO SELL A SINGLE ITEM OR ENTIRE COLLECTION OUR NO. 1 PRIORITY IS TO ENSURE YOU GET THE BEST POSSIBLE PRICE

GENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK & MORE TO INCLUDE LPs, 7", 12", ACETATES, DEMOS, POSTERS, PROGRAMMES, TICKETS, STAGE CLOTHING, INSTRUMENTS, AWARDS, SIGNED ITEMS, PHOTOGRAPHS, PERSONAL EFFECTS, DOCUMENTS...

WE ACCEPT CONSIGNMENTS WORLDWIDE

Omega Auctions, Sankey Valley Industrial Estate, Newton-Le-Willow, WA12 8DN

Tel: 01925 873040 | www.omegaauctions.co.uk | Email: office@omegaauctions.co.uk

OMEGA AUCTIONS

Pop+

Red, 21 October. ■ **The Rah Band** *Messages From The Stars* 5CD, with *The Crunch And Beyond*, seven bonuses, *Rah Band*, six, *Going Up*, five, 26-track *Remixes And Rarities* 2CD, Cherry Pop, 21 October. ■ Dave Rimmer *Like Punk Never Happened:* ***Culture Club*** *And The New Pop, Expanded* book, Faber, 6 October. ■ Hans Olof Godfridsson ***The Beatles With Tony Sheridan*** *– Beatles Bop* book/2CD, with 'lost' versions, Bear Family, 9 September. ■ **Trevor Horn** *Adventures In Modern Recording* book, Nine Eight, 13 October. ■ ***Georgie Fame****/Get Away/ Hall Of Fame* 2CD, bonuses, BGO, 7 October. ■ ***Donna Summer*** blue, red 2LP, CD/book, seven bonuses, Driven By The Music, 4 November. ■ Jane Gazzo/Andrew P Street *Sound As Ever – A Celebration Of The Greatest Decade In Australian Music (1990-99)* book, Melbourne Books, 9 September. Due: September (30) **Shakatak** *Time And Places/Out Of This World* 2CD, Secret, **The Cowsills** *Rhythm Of The World*, Omnivore October (7) **Broken Bells** *Into The Blue*, AWAL (21) **Carly Rae Jepsen** *The Loneliest Time*, Interscope (28) **The Beatles** *Revolver* box set, [TBC] November (11) ex-One Direction's **Louis Tomlinson** *Faith In The Future*, [TBC] January 2023 (20) **Låpsley** *Cautionary Tales Of Youth*, Believe.

Post-/Punk

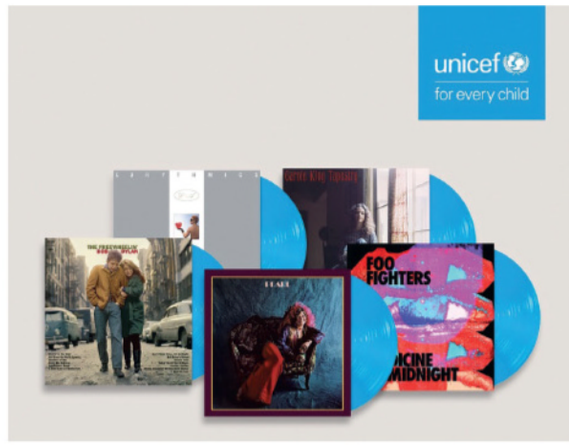
The Clash's **Joe Strummer** *002: The Mescaleros Years* 4CD/book, 7LP/book/ print boxes, with *Rock Art & The X-ray Style*, *Global A Go-Go*, *Streetlove*, and 15-track *Vibes Compass*, including unissued demos, outtakes, Dark Horse, 16 September. Josh Cheuse Mark's *Joe Strummer Portraits 1981-2002* photobook is due by Christmas via Rocket 88. ■ **The Daggermen** *Dagger In My Mind* 12-track LP, 18-track CD including demos, Damaged Goods, 21 October. ■ **The Damned** *A Night Of A Thousand Vampires: Live In London* 2CD/BD, 180g 2LP/poster, fluorescent, clear, red 2LPs/posters, London Palladium, October 2019, earMUSIC, 28 October. ■ **Eddie & The Hot Rods**' 38-track *Singles, 1976-85* 2CD, one bonus, Captain Oi!, 14 October. ■ **Foxton & Hastings** *The Butterfly Effect* blue, red LPs, CD, with **Bruce Foxton** (From The Jam), Townsend, 28 October. ■ **Senseless Things** *The First Of Too Many* LP/red LP, with *30th Anniversary Mix*, 3CD adding *Live At Camden Palace (22 June 1991)*, 18 bonuses, Cherry Red, 21 October. ■ The Cramps' **Kid Congo Powers** *Some New Kind Of Kick* book, Omnibus, 20 October. ■ Adrenalin OD's **Dave Scott Schwartzman** *If It's Tuesday This Must Be Walla Walla* book, DiWulf, 31 October. Due: September (9) **A Certain Ratio** *Loco Live At Hope Mill Studios*, Mute, **The Cramps** *Flamejob*, Music On CD (23) **Billy Childish & The Singing Loins** *At The Bridge*, Damaged Goods October (14) **Marine Girls** *Lazy World/Beach Party* 2CD, Cherry Red (28) The Misfits' **Jerry Only** *Anti-Hero*, Misfits. ➤

Doin' it for the kids

Limited-run coloured vinyl albums offered in prize draw

In July, UNICEF UK staged a draw in aid of the Children's Emergency Fund, offering 10 albums as 48-copy blue LP editions. The *Blue Vinyl* series comprised **Bob Dylan** *The Freewheelin'*, **Carole King** *Tapestry*, **The Clash** *Combat Rock 40th Anniversary Edition*, **Eurythmics** *Sweet Dreams (Are Made Of This)*, **Foo Fighters** *Medicine At Midnight*, **Janis Joplin** *Pearl*, **Jimi Hendrix** *Live At Monterey*, **Leon Bridges** *Coming Home*, **Little Mix** *Confetti* and **Prince** *The Rainbow Children*.

See crowdfunder.co.uk/unicef-bluevinyl.



Ten charity albums, four-dozen copies each

Jesus resurrected

Jesus Jones reissues, best-of and box set due

A 200-track 15CD **Jesus Jones** box set is issued this month, containing 131 bonuses, including unissued demos. The 12" x 12" package has a booklet and *Liquidizer* 3CD, with 21 bonuses; *Doubt* 4CD, 46; *Perverse* 3CD, 27; *Already* 3CD, 30; *London*, six; *Passages*, two. A 750-copy run adds a print and, concurrently, the *Zeros And Ones: The Best Of* 27-track gold 2LP and 35-track 2CD are out, along with *Liquidizer* green LP, *Doubt* orange LP, *Perverse* blue LP, *Already* clear LP, *London* white LP and *Passages* yellow LP.

Jesus Jones **Liquidizer, Doubt, Perverse, Already, London, Passages** ***coloured LPs,*** **Zeros And One: The Best** ***Of gold 2LP, 2CD,*** **Some Of The Answers** ***box are on Edsel/ Demon, 28 October.***

Jesus Jones box set, with 100-plus bonuses

Dates with Elvis

Unissued **Elvis Presley** performances from '72, boxed

The 145-track **Elvis Presley** *Elvis On Tour* 5CD/BD box set, with 91 unissued cuts, is due in December. CD 1 is unissued, from Hampton Roads Coliseum, Hampton, Virginia, April 1972; CD 2 is unissued, from Richmond Coliseum, Richmond, Virginia, April 1972; CD 3 is unissued, from Greensboro Coliseum, Greensboro, North Carolina, April 1972; CD 4 is a remix of San Antonio Convention Center Arena, Texas, April 1972; CD 5 comprises un/issued tour rehearsals from RCA Recording Studios, Hollywood, California, March 1972; and a BD features the complete rehearsal of 31 March 1972, with un/issued cuts. In addition, Billy Stanley's *The Faith Of Elvis* book precedes the box this month.

Elvis Presley **Elvis On Tour** ***5CD/BD box is on RCA, 2 December. Billy Stanley*** **The Faith Of Elvis** ***is out via Thomas Nelson, 4 October, while the*** **Elvis** ***biopic film is on DVD, BD, via Warners, 21 September.***

Elvis' US '72 tour, unissued highlights

SAS Est. 1991

specialauctionservices.com

Music and Entertainment Auction

27 September

Featuring wonderful Progressive, Psychedelic and Punk Vinyl Collections, a one-owner college gig poster collection from the Sixties, Beatles Memorabilia, a large UK Quad Poster Collection, Adams Kettle Drums plus a large selection of other instruments, Hi-Fi and more

For consignments and catalogues please contact
David Martin

+44 (0) 1635 580595

Special Auction Services, Nexus Park, Plenty Close, Newbury RG14 5RL

music@specialauctionservices.com

Rock

The Kinks *Everybody's In Showbiz* LP, CD with bonus remix, *Muswell Hillbillies* LP, CD with three remixes; 2CD with four remixes; box with 4CD including 11 unissued remixes, *1971 US Tour Travel Montage* (one unissued), plus BD with home video footage, coloured 180g 6LP, badge, map, six photos, book; and limited-run box with 7", BMG, 9 September. ■ Ellefson/Soto *Vacation In The Underworld*, with **David Ellefson** (ex-Megadeth), **Jeff Scott Soto** (ex-Journey), Rat Pak, 9 September. ■ **Status Quo** *Riffs* 2CD, with 16 bonuses (one unissued, eight from Montreux Jazz Festival, July 2004), *Heavy Traffic* 3CD, 24 bonuses (nine, *Live At Heitere Festival*, August 2003), Universal, 30 September. ■ **Mark Knopfler** *The Studio Albums 2009-18* 9LP, with *Get Lucky* 2LP, five bonuses, *Privateering*, *Tracker*, *Down The Road Wherever* 2LPs, eight-track *Back In The Day* LP, two unissued, 6CD adding 10 bonuses, five art cards, EMI, 7 October. ■ Ex-Family's **Roger Chapman** *Turn It Up Loud* 5CD, with *Hyenas Only Laugh For Fun* CD, *He Was... She Was... You Was... We Was* 2CD, with one bonus, *Mango Crazy* CD, one, *The Shadow Knows* CD, six, Esoteric, 28 October. ■ **Snakecharmer** *Anthology* 4CD, with *Snakecharmer* CD, two bonuses, *Second Skin* CD, one, *Live At The Stables, Milton Keynes, 26/1/14* 2CD, Cherry Red, 28 October. ■ **Pat Benatar/Neil Giraldo**'s *Invincible: The Musical*, is at Beverly Hills Wallis Bram Goldsmith Theatre, 2 November-17 December. ■ **Creedence Clearwater Revival** *Travelin' Band: At The Royal Albert Hall* CD, 180g LP, green, brown LPs, cassette, 16 September, *Super Deluxe Edition* box, with 45rpm 180g 2LP, 2CD with bonuses, BD with Dolby Atmos mix, repro programme, poster, booklet, London, 1970, 14 November, Craft. ■ Jerry Bloom ***Jon Lord**: A Visual Biography Collector's Edition* book with bonus 16 pages, Wymer, 23 September. ■ **Cactus** *Evil Is Going On* 8CD, with *Cactus*, *One War... Or Another*, *Restrictions*, *Ot'N'Sweaty*, *Fully Unleashed*, 10 bonuses, 4CD, HNE, 28 October. ■ Martin Clemins ***Peter Green** Revised & Updated* book, Omnibus, 29 September. ■ **Bryan Adams** *So Happy It Hurts Super Deluxe* 2CD, 12 bonuses, bryanadams.tmstore.es, 28 October. ■ Rupert Creed/Garry Burnett *The **Mick Ronson** Story* book, McNidder & Grace, 15 September. ■ **The Tragically Hip** *Fully Completely* box, with *Fully Completely* LP, *Live At The Horseshoe September 13* 1992 2LP, with two bonuses, BD with 5.1/Dolby Atmos mixes, *Heksenketel* 1993 documentary film, plus book, five lithographs, is due via thehip.com, 7 October. It's followed by *Yer Favourites* LP and *Phantom Power* box by 2024. ■ **Alice In Chains** *Dirt* 2LP, yellow 2LP, CD; box with orange 2LP, CD, figurine, magnet, five posters, photo, four art prints, repro set-list/laminate, red, orange, green, yellow, white 7"s, Sony, 23 September. ■ Chris Floyd *Not Just Pictures* photobook, including **Blondie**, **David Bowie**, **Oasis**, Reel Art Press, 25

We want it all

Queen *The Miracle* box sets with unissued cuts due

Queen's *The Miracle Collector's Edition* is due as a pair of eight-disc boxes, one with DVD and the other BD. They both include a 180g LP of the original album's cut, including a variant outtake. In addition, there are CDs of the 16-track *The Miracle Sessions*, including six unissued outtakes, 11-track *Alternative Miracle*, 10-track *Mirac-umentals* of instrumentals/backing tracks, *The Miracle Radio Interviews*, including outtakes, and *The Miracle Videos*. The DVD and BD take in five promo clips, Q&As, and two making-of featurettes. There's also a 76-page hardback book, two photos, two postcards and four photos.

Queen* The Miracle Collector's Edition *box sets are due via Hollywood in November.

Miraculous: another Queen box

Sweet Canadiana

Oscar Peterson gets numismatic homeland honour

The 15th anniversary of **Oscar Peterson**'s death is marked in Canada by the minting of an official $200 CAD gold coin. The 31 gram, 400-copy run is made from 99.99% gold and retails at $4,099.95 CAD each. The coins bear the Montreal-born jazz pianist's image on the obverse, while the flipside features his standout 1962 song, Hymn To Freedom.

The Oscar Peterson $200 CAD coin is out via mint.ca.

"The Brown Bomber Of Boogie Woogie" – in mint

Getting shirty

Inaugural annual global celebration of band T-shirts

A group of independent band merchandisers, MerchFriends, is staging the debut annual charity-supporting *Band Shirt Day* on 16 September. Its stated aim is to be a "coalition of independent merchandisers, fulfilment houses, screen-printers, vinyl manufacturers, digital distributors, and more, fostering connections to share ideas, build community, innovation and creativity within our industry on a global scale". Among the artists lending their support to the effort to "sell merchandise on their official sales channels and donate proceeds to charitable organisations of their choice," are **Blondie**, **Tori Amos** and **Mac DeMarco**. The effort is also backed by the likes of Rough Trade label/shops, hellomerch.com merchandise suppliers and concert booking website, bandsintown.com.

See bandshirtday.com.

T-shirt celebration in September

Credit: (Queen) Denis O'Regan/Queen Productions Ltd (Oscar Peterson) Edward Gajdel

Credit: (Brooklyn Vinyl Library) Gregg Richards, Brooklyn Public Library

Library music

New York's Brooklyn Library opens vinyl hub

As part of its 125th anniversary celebrations, New York Brooklyn Public Library has launched its Vinyl Collection. Located at the Central Library New & Noteworthy Room, First Floor, Grand Army Plaza, Brooklyn, it features listening stations and a "pilot collection" of nearly 400 albums. The library declares that "we want our vinyl collection to have a little something for everyone," and card-holders can borrow up to three records for three weeks, though there are no renewals. Selections cannot be pre-ordered, but have to be made in-person, as does borrowing and returning of platters, following the ethos of the bricks-and-mortar record shop experience.

The Library also offers readers guidance on "care & instructions for records and record players," including "how to handle a record" and "how to use a record player". Lost or damaged records require payment of a replacement fee, while a searchable catalogue is organised by records' popularity, release date, title, artist and new arrivals. When *RC* visited the Library website, some of the most popular records included **Talking Heads** *Remain In Light*, **Television** *Marquee Moon* and **Pink Floyd** *The Dark Side Of The Moon*. Plus ca change.

See bklynlibrary.org/locations/central/vinyl-collection.

Big Apple: big on black plastic

Championing Danny

Photographer Danny Clinch opens bricks-and-mortar US outlet

Rock photographer Danny Clinch translated a New York pop-up shop into a permanent location in Asbury Park, New Jersey. The Transport Clinch Gallery on Fifth Avenue, Asbury Park, offers prints of many of his band shots from across four decades, as well as books, custom-framed items and other merchandise. Among the unpublished images on offer for $950-plus are ones of **Alicia Keys**, **Beastie Boys**, **ZZ Top**, **Bruce Springsteen**, **Soundgarden**, **Cyndi Lauper**, **Foo Fighters**, **Dave Matthews**, **David Bowie**, **John Mayer**, **Metallica**, **Norah Jones**, **Outkast**, **Pearl Jam**, **Phish**, **Brandi Carlile**, **The Black Keys**, **Radiohead**, **Smashing Pumpkins**, **Tim McGraw**, **Tom Petty** and **Tom Waits**.

See transportclinchgallery.com.

Danny Clinch: photo bookings

Redding letter days

Otis Redding's birthday marked by Foundation fund-raisers

On 8-10 September, what would've been **Otis Redding**'s 81st birthday is marked with the *Otis Redding King Of Soul: The Legacy Continues* events in his hometown of Macon, Georgia, US. On 8 September, the *Mr Pitiful's Pilsner* beer is launched at Piedmont Brewery, 3rd Street, Macon; on 9 September, a *Birthday Celebration* at Otis Redding Center For The Arts on Cotton Avenue, Macon, is followed by *An Evening Of Respect* at its Grand Opera House, including **Robert Glasper** and **Mickey Guyton**; and, on 10 September, the *Big "O" Homecoming Show* at Macon Capitol Theatre features a 60s-style tribute by **Kendra Morris** and **Monophonics**.

See OtisReddingFoundation.org.

Raising a toast to Otis Redding

Rock continued

October. ■ Jeffrey Morgan ***Alice Cooper*** *Confidential* book, Gardners Books, 15 September. Due: September (9) **Danger Danger** *Screw It*, **Bang Tango** *Psycho Café*, Rock Candy, **Blue October** *Sway*, Up Down, **Omega** *Gammapolis & Live At Kisstadion* 2CD, MiG, Sky's **John Williams** *Classical Guitar Virtuoso* 2CD, Acrobat (16) **Status Quo** *Quo'ing In* 2CD, **Rainbow** *Black Masquerade* 3CD, earMUSIC (23) **Love/Hate** *Best Of*, Cleopatra (30) **Richard Marx** *Songwriter* 2CD, Shelter October (7) **Captain Beyond** *Live In Texas October 6 1973*, **Christian Death** *The Path Of Sorrows*, Cleopatra (14) Lucifer's Friend's **Peter Hesslein** *Night Time Drive 3*, Lucifer's Friend (21) **Young Silver Fox** *Ticket To Shangri* La, Candelion (28) Europe's **John Norum** *Gone To Stay*, Gain November **Enemy Eyes**' latest, Frontiers 2023 **Lee Aaron** *Elevate*, [TBC] TBC **The Legends Of Tomorrow** *The Weather At World's End*, Talking Elephant, The Who's **John Entwistle** *Oxhumed Vol 1*, Deko.

Alice In Chains box set due

Reggae/Soul+

Roberta Flack *The Green Piano* book, Anne Schwartz, 14 February 2023. ■ **Bunny Scott** *To Love Somebody*, eight bonuses, Doctor Bird, 14 October. ■ **Howard Hewett** *I'm For Real* 4CD, nine bonuses, Soulmusic, 14 October. ■ **Ruddy Thomas** *First Time Around Expanded* 2CD, 11 bonuses, *Reggae For Lovers*, Doctor Bird, 21 October. Due: September **William Bell**'s latest, Wilbe October (14) **Soul Revivers** *Grove Dub*, Acid Jazz (28) **Lee Fields** *Sentimental Fool*, Daptone.

Soundtracks/Comedy

Jon "Bermuda" Schwarz *Lights, Camera, Accordion!* "Weird Al" Yankovic photobook, 1984 Books, 14 November. ■ **John Hughes** *Life Moves Pretty Fast: The John Hughes Mix Tape* 25-track 2LP, 73-track red 6LP box, 74-track 6CD box with 14-track cassette, 7", Demon, 11 November. ■ **The Vince Guaraldi Trio** *A Charlie Brown Christmas* 24-track *Deluxe* CD, 2LP, *Super Deluxe* 4CD/BDA box, 58 bonuses, Dolby Atmos mix, 14 October, Craft. Due: September (23) **Vangelis** *The Bounty*, Planetworks.

Vintage

Due: September (9) **Gene McDaniels** *Tower Of Strength*, Acrobat, **Bill Haley & His Comets** *40 Greatest Hits* 2CD, Zyx October (21) **The Manhattan Transfer** *Fifty*, Craft.

Got any news? Send it to tim.jones@metropolis.co.uk

Credit: (Queen) Denis O'Regan/Queen Productions Ltd (Oscar Peterson) Edward Gajdel

Credit: (Brooklyn Vinyl Library) Gregg Richards, Brooklyn Public Library

The Feeling: focusing more on vinyl quality than bonuses

FILL MY VINYL WORLD

The Feeling bassist Richard Jones on getting that vinyl feeling for their sixth studio set

How did you get involved in the vinyl's production?
We're fans of an era when albums were created, both musically and artistically, for the vinyl format, so we still think of making a record in that way. The length of tracks, the gaps between them, segues, and even how the record flows in a Side A and B format. It's such a privilege to be able to release our work on vinyl. When we made our first album, *Twelve Stops And Home*, in 2006, vinyl sales were so low that Island refused to put it out on the format. After much begging, they pressed up a few copies to placate us. In our minds, it wasn't a 'proper' album unless it's out on vinyl. We're so happy with the resurgence of vinyl and have been able to release all of our subsequent albums on this master format and even remastered our first album on double-vinyl for a reissue.

Was there any bonus material that could've expanded the new vinyl?
We added bonus tracks to the digital versions of *Loss. Hope. Love*, but we kept the vinyl just to be exactly as we intended it. The more music you try to squeeze onto a vinyl album, the more the quality drops, particularly in the bottom end. So we're quite careful to try not to put too much music on there. For past albums, we've done some elaborate releases with music, score, DVDs, etc, but for this record we wanted to keep it as the album was intended. We decided on a limited-run on white vinyl for the collectors, which we're really happy with.

Did you get involved in the packaging?
The artwork photography is by Martin Parr. We're huge fans of his work, which we referenced when putting together the artwork for *Twelve Stops And Home.* Musically, this album felt very much like a return to our roots, and the closest to our debut, so we asked Martin if we could use some of his shots, and we were absolutely delighted that he approved.

Were you involved in the remastering, acetates, test-pressings etc?
Frank Arkwright at Abbey Road Studios mastered the album and cut the acetate at half-speed. He's an absolute master at mastering! He really takes care of his work and doesn't over-compress or limit the music too much, which allows it to breathe and retain the dynamic of the mix. I have test-pressings of all our albums, and we're extremely happy with the finished article. The limited-edition on white vinyl is super-cool.

Are there plans for more vinyl releases?
Every album that we make will be on vinyl, for sure. We love it!

The Feeling Loss. Hope. Love 180g LP, white LP, CD are on Island.

"ISLAND REFUSED TO PUT OUR DEBUT OUT ON VINYL, BUT BEGGING LED TO A FEW COPIES TO PLACATE US"

Credit: (The Feeling) Steve Schofield

FIRST SPIN
Readers' virgin vinyl purchases

This month: The Royal Guardsmen — Snoopy Versus The Red Baron

Back in 1967 (when I was 11) I made the giant leap from Tubby The Tuba by Danny Kaye to this masterpiece – my music adventure had begun with the purchase of a single 45. What's not to like about a bouncing/rocking tune with meaningful lyrics? At least, that's what I thought at the time, without really appreciating the subject matter. I played and played the record, singing along at the top of my voice. Oddly, I never ventured to the B-side, I Needed You – don't ask me why. I thought the song was "the dogs" and, in the parlance of the day, I even believed the black and silver Stateside logo on the label was groovy. Of course, in no time at all I realised the record was more novelty song than a breakthrough in my musical tastes. Having said that, I still enjoy revisiting my early music experiences and, on reflection, this record is a half-decent pop song.

Amy Beck

Eric Clapton box set, with four three-sided 2LPs

UPCOMING VINYL RELEASES

Eric Clapton *The Complete Reprise Studio Albums Vol 1* 12LP, with *Money And Cigarettes* 180g LP, *Behind The Sun*, *August*, *Journeyman*, *From The Cradle*, *Pilgrim* 180g 2LPs, eight-track *Rarities* 180g LP, one unissued, Reprise, 30 September.
Dimmu Borgir *Puritanical Euphoric Misanthropia Remixed* 3LP box, red, gold 3LP boxes, 3CD, Nuclear Blast, 28 October.
Joni Mitchell *The Asylum Albums* 5LP, with *For The Roses*, *Court And Spark*, *The Hissing Of Summer Lawns* LPs, *Miles Of Aisles* 2LP, Rhino, 23 September.
EST's **Esbjörn Svensson**'s unissued *HOME.S* LP, ACT, 18 November.
Whitney Houston, *Whitney*, *I'm Your Baby Tonight*, *The Preacher's Wife*, *My Love Is Your Love* LPs, [TBC], are due in 2023.
Imagine Dragons *Night Visions Expanded* 2LP, 11 bonuses (two unissued), Interscope, 9 September.
Joy Division *Martin Hannett's Personal Mixes* 180g 2LP, white 180g LP, including unissued, Ozit, 9 September.
Prolapse *Pointless Walks To Dismal Places* burgundy 2LP, eight bonuses, Optic Nerve, 7 October.
Mercyland *We Never Lost A Single Game* remix LP, red LP, CD, Propellor Sound, 16 September.
Recoil *Unsound Methods*, *Liquid, SubHuman* coloured 2LPs, CDs, Mute, 7 October, followed by *1+2*, *Hydrology*, *Bloodline*.
Bright Eyes *A Collection Of Songs Written And Recorded 1995-97*, *Letting Of The Happiness: A Companion*, *Fevers And Mirrors: A Companion* 2LPs, six bonuses each, Dead Oceans, 11 November.
Diamond Head *Lightning To The Nations* 180g LP; 180g 3LP, 2CD, seven bonuses, Silver Lining, 30 September.
World Party *Egyptology* blue, gold 2LP, 180g 2LP, with bonuses, Seaview, 28 October.
Debbie Harry *KooKoo Deluxe* clear 180g 2LP/print, five bonuses, Chrysalis, 7 October.
Tropical Gothclub LP, with **Dean Fertita** (QOTSA), Third Man, 4 November.
Jesse Malin *Glitter In The Gutter Expanded* pink LP, CD, two bonuses, Wicked Cool, 7 October.
Nina Simone *Ballads & Blues* yellow 180g LP, with bonus, **Michelle Legrand**/**Miles Davis** *Legrand Jazz* red 180g LP, bonus, Waxtime, 14 October.
Chet Baker *Sings* 180g LP, with bonus, Valentine, 7 October.
Paul Weller *Modern Classics* 2LP, including *Live Classics Recorded Live At Victoria Park, Hackney, London, 8/8/98*, [TBC], 14 October.

9 September **Rick Astley** *The Best Of Me* LP, BM; **Charles Stepney** *Step By Step* 2LP, CD, cassette, International Anthem; **Aqua** *Aquarium* white, pink LPs, Island; **Ian Gillan** *Live In Anaheim* blue 180g 2LP, **Ike & Tina Turner** *River Deep, Mountain High* 180g LP, **Grave Digger** *Tunes Of War* coloured 180g LP, Music On Vinyl; **Annihilator** *Alice Hell*, **Brian Melvin's Night Food** *Night Food* coloured 180g LPs, Music On Vinyl; **Wayne Shorter** *Live At The Detroit Jazz Festival* 2LP, Candid; **Afro Man** *Crazy Rap* splatter LP, X-Ray; ***The Fun Boy Three*** red LP, *Waiting* LP, Chrysalis; **Joan Osborne** *Radio Waves* LP, MRI; **Paradise Lost** *Draconian Times* gold, silver LPs, 7 Mater; **Nina Simone**, **Django Reinhardt** *Vinyl Story* LPs, Diggers Factory; **Caribou** *Andorra* white LP, City Slang; **Ash Ra Tempel** *Join Inn*, /**Timothy Leary** *Seven Up* LPs, MG Art; **The Rockats** *Start Over Again* LP, CD, Cleopatra; **Melvins** *Bad Moon Rising* coloured LP, Amphetamine Reptile; **Manfred Mann's Earth Band** *The Very Best Of* 180g 2LP, Creature; **Spoon** *Kill The Moonlight* white LP, Matador; **Little Richard**, **Etta James** *The Very Best Of* LPs, **Bobby Darin** *Greatest Hits* coloured LP, **Miles Davis** *Kind Of Blue Mono*, *Milestones* LPs, Not Now Music; *We Want Miles* 2LP, Get On Down; **Ghalia Volt** *Mississippi Blend* 180g LP, Ruf; **Ray Charles** *Modern Sounds In Country & Western* coloured 180g LP, Waxtime; **Ministry** *Every Day Is Halloween* orange LP, **The Vandals** *When In Rome Do As The Vandals* pink LP, **Steve Stevens** *Memory Crash* coloured LP, Cleopatra.

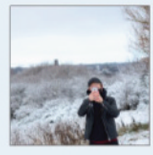
16 September *The Lost Boys* coloured 180g LP, Friday; **Monster Magnet** *Monolithic Baby!*, *4-Way Diablo* LPs, Napalm; **Behemoth** *Opvs Contra Natvram* LP, picture disc LP, corona, inkspot, black-cover Earbook/LPs, gold, white-gold, clear inkspot, gold splatter, white, clear splatter, gold marble, white-gold marble, clear marble LPs, mail order box, CD, black digibook CD, white digibook CD, Nuclear Blast; **Liars** *They Were Wrong, So We Drowned* coloured LP, Mute; **Clutch** *Sunrise On Slaughter Beach* LP, Weathermaker; **Jan & Dean** *All-Time Greatest Hits* LP, Curb; **Sepultura** *Against*, *Nation* 180g LP/CDs, BMG; **Patrice Rushen** *Now*, *Pizzazz*, *Patrice* 2LPs, Strut; **Anoushka Shankar**/**Metropole Orkest**/**Jules Buckley** *Between Us* LP, LVG; **Miles Davis** *You're Under Arrest* clear LP, Get On Down; **Blue** *Heart & Soul* LP, Tag8; ex-Twisted Sister's **Marco Mendoza** *New Direction* LP, Target; **Soil** *Play It Forward* orange LP, Cleopatra; **Salvation** *We Gave You Diamonds… Live At De Casino* coloured LP, Timeslip; **America** *Harbor* coloured 180g LP, Music On Vinyl; ***The Mars Volta*** LP, CD, Clouds Hill; **The Bangles** *Different Light* pink 180g LP, Music On Vinyl; **The Jon Spencer Blues Explosion** *Now I Got Worry* LP, Shove; **John Denver** *Rocky Mountain High* blue LP, Windstar; **The Greyboy Allstars** *A Town Called Earth: The Immortal Edition* coloured 180g

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

Preoccupations ***Arrangements*** (self-released, LP PRE 001, LP, 2022)
The Canadian progressive punk outfit have built up a decent following, with extensive tours on both sides of the Atlantic and a trio of critically acclaimed albums. New collection *Arrangements* is an expansive, often explosive record, chock-full of dystopian energy. There are a couple of limited-edition pressings to accompany the physical release, available on clear and chartreuse-coloured vinyl.

Poster Paints ***Poster Paints*** (Ernest Jenning Record Co / Olive Grove, EJRC 194 LP, LP, 2022)
The Glasgow-based duo comprise Carla J Easton, who used to be in an excellent band called Futuristic Retro Champions, and Simon Liddell of Frightened Rabbit. Their long-awaited debut offers a kaleidoscope of jangle-pop and reverb-soaked riffs, providing a glorious backdrop to Easton's vocals. It's available to order now, with the first pressing on 'hot pink' vinyl.



Martha ***Please Don't Take Me Back*** (Specialist Subject, SPS 098 VX, LP, 2022)
One of the finest bands to emerge from the Northeast in recent times. The County Durham four-piece's new LP is a vibrant mix of compelling storytelling and indie pop hooks. There are several vinyl variants on offer, including an exclusive 'Cherry Cola' edition from Specialist Subject, a green colourway from Rough Trade and a 'clear with white splatter' edition, limited to 1,000 copies. ***Charlie Ashcroft***

The Vinylist

2LP, Knowledge Room; **Miles Davis** *Decoy* clear LP, Get On Down**;** **Madness** *The Dangermen Sessions Vol 1* LP, BMG; **Horace Andy** *Midnight Scorchers* LP, CD, On-U Sound.

23 September **Daniel Lanois** *Player, Piano* LP, CD, Modern; **Virgil & Steve Howe** *Lunar Mist* 180g LP, CD, InsideOut; ex-The Bad Seeds' **Barry Adamson** *Stranger On The Sofa* red 2LP, *Back To The Cat* clear LP, Mute; **Jerry Goldsmith** *The Omen* LP, Varese Sarabande; **Banco Del Mutuo Soccorso** *Orlando: Le Forme Dell'Amore* 180g 2LP/CD, CD, InsideOut; **The Wedding Present** *The Hit Parade* 2LP, 2CD, Sony; **Venom** *Black Metal* coloured LP, BMG; **Train** *AM Gold* LP, Columbia; **Grateful Dead** *Fillmore East 2-11-69* 180g 3LP, Friday; **Monster Magnet** *Monolithic Baby!*, *4 Way Diablo* 2LPs, Napalm; **Dio** *Killing The Dragon* red LP, BMG; **Chet Baker** *Sings*, *Sings Vol 2* LPs, Valentine, *Sings Mono/Stereo* 2LP, *I Get Chet*, **Sun Ra** *Angels And Demons At Play* red LPs, **Dave Brubeck** *Time Out Mono/Stereo* 2LP, **Etta Jones** *Don't Go To Strangers* blue LP, **John Coltrane** *& Kenny Burrell* yellow LP, Wax Time; **Gazpacho** *When Earth Lets Go* LP, Kscope; **Mr Big** *Lean Into It* LP, Evoxs; **James Horner** *The Amazing Spider-Man* coloured 180g 2LP, Music On Vinyl; **Rick Wakeman** *Two Sides Of Yes* silver 2LP, Purple Pyramid; **Blur** *Bustin' & Dronin'* 2LP, Parlophone; **Elvis Costello** *Kojak Variety* blue 180g LP, Music On Vinyl; **ABBA** *Gold* gold 2LP. Picture disc 2LP, CD, cassette, shopmusic.abbavoyage.com; **Chick Corea** *The Montreux Years* 2LP, CD, BMG; **Sandy Denny** *The North Star Grassman And The Ravens*, *Sandy* LPs, Proper; **Metal Church** *The Dark* coloured 180g LP, Music On Vinyl; **Karma To Burn** *V* LP, CD, Heavy Psych Sounds; **Phenomena** *Psycho Fantasy* blue LP, Metalville;

Amy MacDonald: 10" discs due

The Warlocks *Songs From The Pale Eclipse* red LP, Cleopatra; **Eddie Harris** *Live At Fabrik* LP, Jazzline; **Iceage** *Shake The Feeling* LP, CD, Mexican Summer.

30 September **Robben Ford/Bill Evans** *Common Ground* 2LP, CD, MPS; **Lambchop** *The Bible* 2LP, Merge; **Tortoise** *TNT* green 2LP, CD, Thrill Jockey; **T.Rex** *1970* LP, *1971* 2LP, Demon; **Helloween** *Metal Jukebox* coloured LP, Sanctuary; **Motörhead** *Hammered* coloured LP, BMG; **Chicago** *V* coloured 180g LP, Friday; **John Martyn** *Can You Discover* 3LP, Mooncrest; **Jimmy London** *It Ain't Easy Living In The Ghetto* 180g LP, Burning Sounds; **Sonata Arctica** *Acoustic Adventures Vol 2* LP, CD, Atomic Fire; **Nile Rodgers & Chic** *Greatest Hits Live At Paradiso* 2LP, Wagram; **LA Guns** *Covered In Guns* coloured LP, Deadline; **Rage** *Spreading The Plague*, **Raven** *Leave 'Em Bleeding* LPs, Steamhammer; **The Montrose Avenue** *Thirty Days Out* LP, Demon; **Drowning Pool** *Strike A Nerve* 180g LP, CD, T-BOY; **Buddy Guy** *The Blues Don't Lie* 2LP, RCA; **Charlie Rich** *Lonely Weekends* LP, Sun; **Amy MacDonald** *This Is The Life* white 10" 2LP, Decca; **Monster Truck** *Warriors*, **Hall & Oates** *Do It For Love* LPs, CDs, BMG; **Gloria Scott** *So Wonderful* LP, CD, Acid Jazz; **Adrian Sherwood** *Dub No Frontiers* LP, CD, Real Gone; **Blancmange** *Private View* LP, CD, London; **Toots & The Maytals** *Recoup* LP, Burning Sounds; **Chuck Prophet** *Bobby Fuller Died For Your Sins* LP, Yep Roc; **Leprous** *Live At Rockefeller Music Hall* 3LP, Rastilho.

7 October **The Kinks** *Face To Face*, *The Kink Kontroversy*, *Something Else By* LPs, Sanctuary; **Bush** *The Art Of Survival* LP, CD, BMG; **Foster & Allen** *We'll Meet Again* LP, CD, Demon; **Lamb Of God** *Omens* LP, silver, silver marbled, white marbled LPs, CD, signed CD with variant sleeve, Nuclear Blast; **Johnny Mathis** *Merry Christmas*, **Kenny Rogers** *Christmas In America*, **White Lion** *Pride*, **Freddie King** *Getting Ready* coloured 180g LPs, **Bobby Darin** *The 25th Day Of December* 180g LP, Friday; **Buck Owens** *Bakersfield Gold* 3LP, Omnivore; **Queensrÿche** *Digital Noise Alliance* LP, CD, Century Media; **Fucked Up** *Oberon* LP, Tankcrimes; **Gazpacho** *Missa Atropos* LP, Kscope; **Warrant** *Greatest & Latest* splatter LP, Deadline; **Tom Waits** *Blood Money* red 180g LP, *Alice* blue 180g 2LP, Anti-; **Captain Beyond** *Live In Texas* coloured 2LP, Purple Pyramid; **Japan** *Exorcising Ghosts* 45rpm 2LP/print, Universal; **Abdullah Ibrahim** *Solotude* LP, CD, Gearbox, 7 October; **Honey & The Bees** *Love* yellow LP, Real Gone; **The Flower Kings** *Space Revolver* LP, CD, InsideOut; **Julie London** *Julie Is Her Name* green LP, *Calendar Girl* coloured LP, **Dave Brubeck** *Jazz Red Hot And Cool* coloured LP, **Tony Bennett** *The Best Of* LP, Not Now Music; **Christian Lundberg** *Around The World In 80 Days* LP, Mercury; **Steeleye Span** *Live At The Rainbow Theatre 1974* red 2LP, Chrysalis; **L7** *The Beauty Process* LP, Real Gone; **Sun Ra** *Angels And Demons At Play* red 180g LP, Waxtime; **Jimmy Smith** *A Date With* LP, Honeypie.

14 October **Red Hot Chili Peppers** *Return Of The Dream Canteen* 2LP/poster, purple, blue, pink, beige 2LPs, CD, Warners; **Can** *Live In Cuxhaven 1976* coloured LP, CD, Mute; **The Nightingales** *The Last Laugh* LP, CD, bandcamp.com; **Orianthi** *Rock Candy* LP, CD, Frontiers; **Brian Eno** *FOREVERANDEVERNOMORE* LP, CD, **Diana Ross** *The Greatest* 2LP, Universal; **Cerrone** *Cerrone By Cerrone* blue 2LP, CD, Because; **David Bowie** *Heroes* grey 180g LP, Parlophone; **Nick Cave & The Bad Seeds** *The Good Son*, *Kicking Against The Pricks* LPs, *No More Shall We Part*, *Dig, Lazarus, Dig!!!* 2LP, Mute; **POD** *When Angels & Serpents Dance* coloured 2LP, Mascot; **Townes Van Zandt** *The Nashville Sessions* LP, Charly; **Charlie Daniels** *Christmas Memories With* green LP, Blue Hat; **The Police** *Outlandos D'Amour* LP, Polydor; ***John Coltrane & Kenny Burrell*** coloured 180g LP, **Chet Baker** *I Get Chet* red 180g LP, *Sings Mono/Stereo* 180g 2LP, Waxtime**.**

21 October *Blake's Seven The Radio Adventures* 3LP, Demon; **The Soft Pink Truth** *Is It Going To Get Any Deeper Than This?* Green 2LP, CD, Thrill Jockey; Matchbox 20's **Rob Thomas** *Something About Christmas Time* coloured LP, **Kelly Clarkson** *When Christmas Comes Around* LP, Atlantic; **Alice Cooper** *Detroit Stories* picture disc 2LP, earMUSIC; **Wilson Pickett** *Chocolate Mountain* LP, Wagram; **Stryper** *The Final Battle* 180g 2LP, yellow, red 2LPs, CD, Frontiers; **Ray Charles** *The Spirit Of Christmas* LP, *Ray Sings, Basie Swings* 2LP, Tangerine; **Ugly Kid Joe** *Rad Wings Of Destiny* red, white, blue LPs, CD, cassette, Metalville; **OKR** *Screamnasium* LP, green LP, CD, Kscope; **Superchunk** *Here's To Shutting Up* LP/CD, Merge; **Los Straitjackets** *Rock En Espanol Vol 1* coloured LP, Yep Roc; **Selecter** *Live Injection* LP, Audioplatter.

28 October **Jesus Jones** *Already* clear LP, *Perverse* blue LP, *Doubt* orange LP, *Liquidizer* green LP, *London*

VINYL FETISH

PRINCE CHARLES & THE CITY BEAT BAND
STONE KILLERS
(VIRGIN V 2271 LP, UK, 1982)
£12

Charles PC Alexander, from Roxbury, Boston in the States, is a producer and engineer who, in the early-to-mid-80s, was a flamboyant artist who recorded three albums under the name Prince Charles, with his City Beat Band. *Stone Killers,* his 1982 album – the follow-up to 1980's debut, *Gang War* – is the missing link between Afro-American dance and contemporary funk. It deserves to be held in the same high esteem as the music of his contemporaries such as Rick James, George Clinton and, indeed, Prince.

The album is a game of two halves. Side one was recorded at AirSound Recording Studio, Boston, and side two at Intergalactic Recording Studio, NYC. The difference between the two sides mainly lies in the heavy use, on side 1, of synthesizers and the new R&B sound. First up is Don't Fake The Funk which chugs along with a pumping rhythm overlaid with a PC rap. Then, out of nowhere, comes a wind synthesizer called a Lyricon (think a large flute), one of PC's instruments of choice - he can be seen on the front and back cover artwork with it slung over his shoulder like a rifle. Track 2, Cash (Cash Money), was released as a single and perhaps alludes to his frustration at the prospect of his namesake (the 'purple one') then making all the money. Big Chested Girls is tongue-in-cheek, never insulting or disrespectful; a page out of the humorous lyric book of Swamp Dogg.

Side two contains two instrumental tracks: Jungle Stomp, which is full-on drums and bongo beats, bathed in synths; and Bush Beat, which contains wolf cries similar to Michael Jackson's opening to *Thriller.* The whole album is funky as hell, with bass as low as a snake's belly. All songs were written and composed by Alexander together with Tony Rose, who also was Executive Producer.

Alexander disbanded his City Beat Band in the mid-80s and is now a successful professor in music and engineering in Boston. He also mixes and produces many R&B artists, from Usher to Mary J Blige.

Terry Fendley

Red Hot Chili Peppers' colourful side(s)

LP, Demon; **Joyce With Mauricio Maestro** *Natureza* LP, CD, Far Out; **Luke Haines/Peter Buck** *All The Kids Are Super Bummed Out* 2LP, 2CD, Cherry Red; **Sammy Hagar & The Circle** *Crazy Times* LP, CD, Universal; **Lee Fields & The Expressions** *Faithful Man* coloured LP, Truth & Soul; **The Black Dahlia Murder** *Abysmal* coloured LP, Metal Blade; **Theatre Of Hate** *Westworld* LP, Secret; **Jah Lion** *In Action With The Revolutionary Band*, **Jah Thomas** *Nah Fight Over Woman* LPs, Burning Sounds; **Jim Lauderdale** *Game Changer* LP, Sky Crunch; **Nas** *Magic* pink LP, Mass Appeal; **Blossom Toes** *We Are Ever So Clean* LP, Esoteric; **INXS** *Live At The US Festival 1983* LP, CD, *Shabooh Shoobah* clear LP, shop.inxs.com; **Kate & Ana McGarrigle** *Tant Le Monde* LP, MiG; Kyuss' **Brant Bjork** *And The Operators* LP, Heavy Psych Sounds; **Ella Fitzgerald** *Ella Wishes You A Swinging Christmas* coloured 2LP, Waxtime; ex-Rainbow's **Joe Lynn Turner** *The Belly Of The Beast* LP, CD, Music Theories; **Alt-J** *Relaxer* LP, Infectious Music; **Doro** *Fight* blue LP, Rare Diamonds; **Tarja** *My Winter Storm* 2LP, Universal.

4 November **Puff Daddy & The Family** *No Way Out* coloured 2LP, Bad Boy; **Eminem** *Curtain Call 2* 2LP, Aftermath; **Keith Jarrett** *Bordeaux Concert* 2LP, ECM; **First Aid Kit** *Palomino* LP, green, white LPs, CD, Columbia; **Dog Trumpet** *Shadow Land* LP, CD, ***In The Night Garden***, **Justin Fletcher** *Justin Time* picture disc LPs, Demon; **Daniel O'Donnell** *I Wish You Well* LP, CD, Demon; **Creed** *My On Prison* LP, Craft; ex-Trans Siberian Orchestra's **Anna Phoebe** *Sea Souls* LP, CD, Eat The Peach.

11 November **Jonathan Richman & The Modern Lovers** *Back In Your Life* LP, Omnivore; **Sandy Denny** *Like An Old Fashioned Waltz*, *Rendezvous* LPs, Proper; **Missy Elliott** *Under Construction* 2LP, Atlantic; **The Soup Dragons** *Raw TV Products* 2LP, Last Night From Glasgow; **Ennio Morricone** *Quando L'Amore Sensualit* 2LP, Sugar; **John Lunn** *Downtown Abbey: A New Era* 2LP, CD, Decca; ex-The Blasters' **Dave Alvin** *Eleven Eleven* 2LP, Yep Roc.

18 November **Lee Aaron** *Bodyrock* LP, Unidisc; **Pole** *Tempus* LP, CD, Mute; **The Yardbirds** *The Best Of* LP, CD, Charly; **Noah & The Whale** *Heart Of Nowhere* 180g LP, Proper.

25 November **Zac Brown Band** *The Comeback* 3LP, Warners; Grateful Dead's **Mickey Hart** *In The Groove* LP, green LP, BFD; **Reef** *Glow* blue LP, Hassle Hindsight.

2 December ex-The Bad Seeds' **Barry Adamson** *I Will Set You Free* blue LP, *Know Where To Run* silver LP, Mute; **Widespread Panic** *Huntsville* 5LP, Widespread.

16 December **Pharoah Sanders** *Karma* 180g LP, Karma.

13 January 2023 **Gabrielle Aplin** *Phosphorescent* LP, CD, cassette, Never Fade; **Lightnin' Hopkins** *Lightnin' And The Blues* green LP, *Vol 2* LP, *Mojo Hand* red LP, P-Vine.

27 January **Joe Pass** *Better Days*, **The Lovelites** *With Love From* LPs, P-Vine.

MY PRECIOUS

Ben Vaughan on The Sir Douglas Band's *Texas Tornado*

"I saw Doug Sahm in 1973 and it changed my life. I wasn't prepared for the potency of what he'd deliver. He was amazing. I wanted more. *Texas Tornado* hit stores later that year. It's a document of where he was – blues shuffles with horns, Tex-Mex with accordion, country with fiddle, Latin jazz with timbales/congas, and rock'n'roll. 100% Doug. I was a fan for life."

Ben Vaughan* The World Of *CD, LP are on Relay Shack.

MY TOP 5

Readers' stand-outs from their record collection

Man *Back Into The Future* (United Artists UA LA 179 H 2, LP, US, 1973) **£15**
My introduction to Wales' finest, Man, came when I heard Sospan Fach blaring out of a hall of residence at Bristol Uni. This is the opening track of side 3 and features the Gwalia Male Voice Choir performing with Man at the Roundhouse in June 1973. Then the magic started and quite possibly their best version of C'mon completed side 3. My favourite track from the studio recording (sides 1 and 2) is Don't Go Away, just for the harmonies and Micky Jones at his best.

Mountain *Twin Peaks* (Columbia PG 32818, LP, UK, 1974) **£15**
Same dorm, this time the opening theme music to the 70s ITV programme *Weekend World* - yes, that's it, Nantucket Sleighride. All the classics including Never In My Life, Mississippi Queen etc, performed live at Osaka in 1973. Bought my copy from Cob Records, Porthmadog, for £7.95.

The Doors *Absolutely Live* (Elektra 2665 002, LP, UK, 1970) **£80**
Did I mention a dorm at Bristol Uni? (Thanks, Pete, for your influence on my taste in music). I first heard Mr Mojo Risin' and his mates not on vinyl but on the reel-to-reel, and what better than this live compilation of tracks edited to sound like one complete concert. Highlight for me: that lass in the audience shouting, "Give us a poster!"

The Who *Quadrophenia* (Track 2657 013, LP, UK, 1973) **£60**
Their third "rock opera" and, in my opinion, Pete Townshend's finest work. From the sounds of breaking waves on the opening track I Am The Sea to the sound of raindrops in the closing Love, Reign O'er Me, this is the story of Jimmy and Mod.

Rory Gallagher *Stage Struck* (Chrysalis CHR 1280, LP, UK, 1980) **£15**
I was torn between this and the *Live! In Europe* album, just for the stompingly brilliant Going To My Hometown. But Stage Struck has Rory giving us live renditions of crowd favourites from his *Photo Finish* and *Top Priority* albums. Difficult to pick my favourite but Shadow Play shades it. Or maybe Moonchild. Or Follow Me…
Hefin Jones

10 February **Toyah** *In The Court Of The Crimson Queen Rhythm Deluxe Edition* red 2LP, CD, Demon.

10 February **Dillard & Clark** *The Fantastic Expedition Of* 180g LP, Intervention.

12 March **Uriah Heep** *High And Mighty* picture disc LP, Sanctuary.

April **Peter Hook & The Light** *Joy Division: A Celebration* 3LP/CD, Live Here Now.

Seeing red: Crimson Queen, Toyah

FIRST SPIN/MY TOP 5
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

Eccentiic Nu-DIsk co-creator, Bruce Harris, on the top table at CBS

THE SHOCK OF THE NU

We've lately perused unusual formats like postcard picture discs and styrene records. **Jim Allen** spotlights another one: Nu-Disks

In 1980, the Epic label launched a bright, brash series of 10" records that dared to reimagine the look, length and dimensions of conventional releases. It was a notion born of dire economic straits, and a couple of record biz rebels' compulsion to turn Americans onto the new sounds making waves across the Atlantic.

The late 70s was a scary time for the music business in the US. Between 1978 and 1979, record sales fell by close to 20 million units. The earnings of Epic's parent company, CBS, declined some 45%. A bounty of exciting new wave artists was emerging, especially in the UK, but the fresh sounds were a slow starter in the inflation-beset States, where listeners were wary of spending their hard-earned cash on unproven artists.

"Consumer psychology had become, 'We don't want to get burned anymore,'" said Epic's East Coast A&R Director, Bruce Harris, in a 1980 *New York Times* interview. "The new kind of customer wants more for his money." Harris and West Coast equivalent, Larry Schnur, concocted a way to spread the new wave gospel under the austerity measures of the day: Epic Nu-Disks, a series of 10" EPs introducing new artists and non-LP cuts from established acts, all at a budget price.

Harris, an iconoclastic character who'd worked with The Doors at Elektra and had his own new wave band, The Spikes, was the right guy to spearhead the initiative. "He was definitely eccentric in a really wonderful way," remembers former Epic product manager, Dan Beck. "He walked around with three watches and two pairs of glasses on, and platform shoes. But he could speak to any of the suits in the company. They thought that he was weird, but they knew that he was smart."

Beck's onetime boss, Jim Charne, adds that the new format, "really gave Bruce an opportunity to get some of this music that he loved out, in a way that would give it a chance to have an impact and not just sink into oblivion. Bruce was trying to find an inexpensive way to introduce new music. At the time, there was not a sensibility toward British pop or any of that yet in the US. We were selling REO Speedwagon." Schnur concurs: "Breaking new artists was becoming increasingly difficult and expensive. Bruce and I thought that we could come up with a better way."

Nu-Disks were an attention-grabbing concept – a physical format at an affordable, nice price, with ear-catching content and a cool cachet. "The name we came up with was meant to convey how cutting-edge the whole package was," recalls Schnur. Thanks to its futuristic design, the series had an eye-popping look and, today, originator Paula Scher is one of the most celebrated graphic design visionaries on the planet. The first female principal at top-tier international design firm, Pentagram, subject of a documentary film, and the creator of iconography for everything from the New York's Museum Of Modern Art to Microsoft Windows, at the time of Harris and Schnur's initiative she was in the design trenches at Epic.

"She's an enormously creative person," Charne avers. "She can conceptualise a line and still take into account the unique elements of each release, to give it a look and a style." That's exactly what she did for Nu-Disk's sleeves, capturing all the excitement, immediacy and fun of the new wave revolution with a riot of colour that commanded attention.

"Bruce was eccentric, but in a wonderful way"

While EPs and 10" releases had appeared before, they'd not done so in a standalone, self-contained series that stood out as a story unto itself. The first batch of Nu-Disks put three new UK-based bands on US audiences' radar and created fresh demand for hot property. The Continentals, New Musik and Propaganda were brand-new to the States, and their Nu-Disks sold for $3.98 (while most albums were in the $6.98 to $7.98 range). Cheap Trick, at the height of their popularity, saw their EP pegged at $4.98.

The sharp-looking records got a fair amount of press at the time, with writeups from *The New York Times*, US new wave bible, *Trouser Press*, and trade papers like *Music Week* and *Record World*. Harris told the latter, "We want to give people the most for their money, and this is the way to do that. The Nu-Disk is an important tool to help introduce new music to an AOR audience. We're also appealing strongly to the collector."

That novelty value persists for completists, who have to have every release on every format. But if anything keeps the Nu-Disk name in the music history books, it's the fifth release in the series, *Black Market Clash*. An attempt to help the US make up ground and catch up with The Clash phenomenon – their 1977 debut LP didn't get a US release till mid-1979 – it was a tidy jumble of rarities and unissued tracks. It even got an expanded reissue in 1993.

The subsequently tarnished Gary Glitter, and Shakin' Stevens, were next up, while Spanish pop idol Miguel Bosé became the anomaly of the series with a Japan-only Nu-Disk. Rick Nelson's *Four You* joined the party in 1981, then Epic pulled the plug and knocked the series on the head.

So, what slammed the nails into Nu-Disk's coffin? "Part of that might have just been that Corporate looked at the cost per unit," ventures Dan Beck. "You're not generating enough money to cover the cost to market the Disks, because the price is so low."

Even so, "The Clash and Cheap Trick titles were big sellers," Schnur recalls, and "they didn't need any extra help". However, "the rest never caught on", so only 10 Nu-Disk titles were ever released (with one of those promo-only). Nonetheless, they remain a bright aberration of the era, offering something unusual to savour in the catalogues of some classic artists, as well as reminders of a few short-lived bands who should've hung around for longer. "I couldn't be prouder of my part in it," Schnur proclaims. "At a time when the industry was gasping for air, I got to do something big with a good friend. At least we tried." Jim Charne agrees. "I think it really achieved its purpose. The fact that we're still talking about it 40 years later, I think is pretty remarkable." Beck takes it a step further, observing that "EPs now are much more viable than albums. Maybe Bruce was just 40 years ahead of his time."

Complete Nu-Diskography

New Musik *Straight Lines*
New Musik mainman Tony Mansfield combined snappy synth-pop smarts with a flesh'n'blood band on the Londoners' 1980 debut LP, *From A To B*, from which three tunes were taken. The fourth, the bittersweet Sad Films, was B-side to Living By Numbers and wouldn't crop up again until the album's 90s CD reissue. While New Musik were moderately successful at home, their Nu-Disk did little to break them Stateside, and they didn't stick around for long. Production work was far more remunerative for Mansfield, who went on to oversee hit records by The Damned, Captain Sensible, Naked Eyes and *a-ha*.

Propaganda *Calling On Moscow*

Formerly doing business as The Passengers, Propaganda (not to be confused with the German electro-poppers) tore off tight, boyishly winsome power pop with devilishly irresistible hooks and a soupcon of new wave keys. Sadly, they never made much of a splash at home or abroad. This was their only major-label outing, though three songs would reappear on their self-titled 1981 debut album on micro-indie, Index. The preternaturally catchy Cowboys Alone is otherwise unissued.

The Continentals *Fizz! Pop! Modern Rock*
A speedy power pop trio with a touch of punky edge, The Continentals were produced by Ramones drummer, Tommy Erdelyi, on the four tracks that comprise their complete discography, barring one wayward B-side. At first blush, the title track's self-referentiality may seem a little on-the-nose, but it's a quintessential evocation of new wave's golden moment. A true lost classic, its only appearance in the digital age was on the quick-and-dirty 1997 80s comp that bore the tune's title. The rest of the Nu-Disk, including its two unissued tracks, Walking Tall and Two Lips From Amsterdam, vanished into the mist.

Cheap Trick *Found All The Parts*

The only Nu-Disk to sneak into the US Top 40, Cheap Trick's all-rarities release is the second best-remembered in the series and its biggest commercial success. Can't Hold On is an outtake from their legendary live *At Budokan*. Their rocked-out cover of Day Tripper was a non-LP single, reportedly recorded in a studio with crowd noise overdubbed, presumably to effect a Budokan vibe. Such A Good Girl and Take Me I'm Yours were unissued studio cuts. A bonus 7" featured Everything Works If You Let It on both sides, an irresistible minor hit from the soundtrack to the whacked-out 1980 Meat Loaf-starring movie, *Roadie*.

The Clash *Black Market Clash*
Aimed squarely at The Clash's still-underdeveloped US market, this is the most celebrated Nu-Disk and, at nine tracks (pretty much album-length), the longest. It's dominated by B-sides: Willie Williams' Armagideon Time, and its dub version, Justice Tonight/Kick It Over, Capital Radio, City Of The Dead, Toots & The Maytals' Pressure Drop, and The Prisoner. Rounding things out are UK A-side, Bankrobber, Cheat (left off the US version of the debut LP), and two tracks unique to this package, the Booker T & The MGs' cover, Time Is Tight, and the dub version of Bankrobber. *Black Market Clash* reached UK No 74 and is the only Nu-Disk to be (nominally) reissued. The 1993 *Super Black Market Clash* is an expanded version that balloons the tracklisting to 21 cuts, but, maddeningly, deletes four of the original tunes.

Gary Glitter *Glitter And Gold*
One of the more inexplicable items in the series, this repackage of the glam rocker's biggest 70s hits was seemingly an attempt to pitch him to a young US audience. Ahem. An ill-advised idea even before Glitter became notorious as a paedophilic sex offender.

Shakin' Stevens

For the first decade of his recording career, Shakin' Stevens couldn't get arrested. By 1980, however, the world was ready for a Cardiff neo-rockabilly cat, and his star began ascending. Well-stocked with first-gen rockin' originals, the US wasn't buying it, but this US-only Nu-Disk tried to sell him to Stateside new wavers, with Bruce Harris' notes optimistically offering, "he's today, with the flavour of yesterday, and a healthy taste of tomorrow." Three tracks are from 1980's *Marie Marie* (reissued to great success in 1981 as *This Ole House*), including the great Blasters-originated title track, while another hails from 1979's *Take One*.

Miguel Bosé
The series' biggest head-scratcher: a Japan-only sample of tracks from Spanish pop idol Bosé's 1980 album, *Miguel*.

Various Artists *Nu-Disk Colony*
Epic was out to sell the Nu-Disk acts to US rock radio as much as to the public. Hence, this promo-only sampler with a tune apiece from Cheap Trick, Propaganda, New Musik and The Continentals, intended to increase programme directors' hipness quotient.

Rick Nelson *Four You*
Nu-Disks were on their last legs when the series' only 1981 entry arrived, with Nelson cashing in his country-rock chips for some back-to-roots action. John Fogerty's Almost Saturday Night turned up on 1981's *Playing To Win*, while Nelson's takes on Buddy Holly's Rave On, the Elvis Presley classic, That's All Right, and Smokie's 1977 Chinn/Chapman-penned hit, Lay Back In The Arms Of Someone, wouldn't resurface until 1986's *Memphis Sessions*.

The Collector

This month: reader **Bob Sawyer**

"It's priceless to me": Bob with some of his collection

Bob 'Angelo' Sawyer is a retired communications engineer, although, he points out, "years ago, I played guitar in Iron Maiden – yes, them – Praying Mantis, and Weapon." He adds: "Although because of my past 'record', it may look like I'm a metalhead, ironically, I'm not. I'm into prog and psychedelia. I've been collecting since I got my first 45, I'm A Moody Guy by Shane Fenton, when I was nine. In my teens, I collected the usual: Beatles, Stones, Hollies, Small Faces etc, and then got into blues and psych: Cream, Hendrix, Floyd etc. Some of the albums I got from bargain bins years ago have become highly collectable, and I'm glad I've kept them. I still play in pub bands and make ambient/sci-fi albums in my home studio.

What do you collect, and why?
I go for prog and psych albums, obscure EPs from the 60s: beat groups, not solo artists. In my early teens, I collected 45s, stuff like beat groups, and all the Decca singles and the legendary *At The Cavern* EP by The Big Three. At one time, I collected Decca EPs: stuff like Heinz, Billy Fury, Tremeloes, Tornados, Unit 4+2. I even have stuff like Val Doonican and The Bachelors. As regards albums, the labels I look for are Deram, Vertigo [swirl], Island, Elektra, Decca-Nova, Neon and Nepentha – all pretty mainstream. I don't go for private pressings. I also collect prog rock CDs. Nowadays, you can find some pretty rare old prog coming out of the woodwork on limited editions. Nearly all my vinyl prog collection I have replicated on CD; it almost seems like sacrilege to put these wonderful old vinyl discs on the turntable, so, when I want to hear the music, on goes a CD. I also like CDs because of the extra tracks you sometimes get, and booklets with info and rare pics.

"WIL MALONE WAS PRODUCING... DRESSED IN A SOU'WESTER"

I also used to collect psychedelic posters from the 60s. I have a few of the 'Hapshash' posters, originals I bought years ago before their values went sky-high. I was lucky enough to get a mint copy of the Art *Supernatural Fairy Tales* poster, which, being nerdy, is the perfect companion to my mint mono album of the same name. At one time, I tried to collect all the early albums on Regal-Zonophone: stuff like The Move, Tyrannosaurus Rex, Procol Harum, Ro Ro. Regarding the Ro Ro album, I was in my first band at school with guitarist Alan Ross – he was only 17 when he made that album. He later played acoustic guitar on the soundtrack of The Who's *Tommy* album, among other things... a very talented guy.

How big is your collection?
After moving house and downsizing a few years ago, I whittled it down to about 500 albums, about the same in CDs, about 40 EPs, and a handful of 45s. The reason I had to downsize was because, in my old house, I had a large, boarded loft space, and my present house has a lot less space (but a wonderful view) … I keep everything – CDs, posters etc – in my music room/studio.

What is your collection worth?
Well, it's priceless to me, but in money terms... maybe 20 grand-ish. A few of my albums – eg the Wil Malone and the Catapilla *Changes* – are worth around a couple of grand each, so I'm told. Most of those old prog and psych originals are extremely collectable now, and a few I found in bargain bins in the 70s for £1 or so are now worth good money. The ones that spring to mind are Aorta, SRC (first album) and Haystacks Balboa, Synaesthesia... A few pieces like that help the value overall.

What are the rarest/most valuable items?
I suppose the Wil Malone and both the Catapilla albums, Andromeda, Bakerloo, Sam Gopal, off the top of my head. Regarding Wil Malone, there's a bit of a story here. Back in 1980, when I was in Praying Mantis, we dropped in on Iron Maiden when they were recording their first album, at Kingsway studios, Holborn. Their producer was none other than Wil Malone – who seemed a

strange character. He was dressed in a full sou'wester outfit, like you'd wear on a trawler – in a recording studio, of all places! Years later, in about 1993, I was in the Notting Hill Record & Tape Exchange, and I stumbled upon his long lost album... for a fiver. I had to have it. I was particularly drawn to its psych-y sleeve, and for a fiver? Rude not to! It's gotta be the best vinyl investment I ever made. Wil Malone was originally in a psych band called Orange Bicycle in the late 60s. I had their sole album once, and foolishly sold it. He was also something to do with the Morgan Blue Town record label.

How do you track records down?
I've not bought much over the past few years. Prices nowadays are ridiculous. Back in the 70s and early 80s, I regularly used to visit the Notting Hill shop as I mentioned and have picked up some amazing stuff there for silly money, eg T2's *It'll All Work Out In Boomland* for £5, Skip Bifferty's self-titled 1968 LP for £5, Black Cat Bones' *Barbed Wire Sandwich* for £4. It's sad that those days are gone. There was another good, long gone shop in Kentish Town. I got *Supernatural Fairy Tales* there for a fiver in about 1980. Rhythm Records in Camden Town was another good place – I got both my Bakerloo and Andromeda albums there for very little back then. I don't buy from eBay or online, I go to record fairs when I can, and sometimes, you can get lucky. I've even had good results from the occasional car boot sale…

How often do you listen to your collection?
As I said, I've got most of them again on CD! Only because I'm scared of damaging these wonderful old pieces of history. I play various selections whenever I get the chance. Mainly when the wife is out – our musical tastes tend to be a little different!

Does the visual side impress you?
Oh yes, indeed! I LOVE album artwork. Those old prog and psych albums had some amazing artists creating their sleeves: Hipgnosis, Hapshash, Martin Sharpe and also the American guys who did the sleeves for the Elektra albums. As a teenager, I used to regularly visit Harlequin records at Liverpool St station, and there were loads of current Elektra albums in the racks: stuff like Love, Butterfield Blues Band, MC5, Stooges, Bamboo, The Doors, Eclection... all with amazing sleeves by artists like Dave Pepper, Gene Szafran and Rick Griffin – all fantastic. To me, the visual aspect is very important. I must admit, my all-time favourite piece of album artwork is on Pink Floyd's *Saucerful Of Secrets*. I describe that as "occult psychedelia". Have I ever bought an album just because of the sleeve art? Most certainly, and I've sometimes been delighted with the results. One that particularly comes to mind is Saint Steven's *Bastich*, which has a killer drawing of a sea serpent on the cover, and musically is a stunning piece of American psych. I got that for £3 years ago from the shop On The Beat in London's Hanway Street.

How will you dispose of your collection?
People have advised me many times that, at this time of my life, I should "realise its value" or, in other words, cash it in, but I just can't let it go like that. I enjoy having it, even though I don't actually play the vinyl, so... if I can' t take it with me, then the wife and daughter can fight over it!

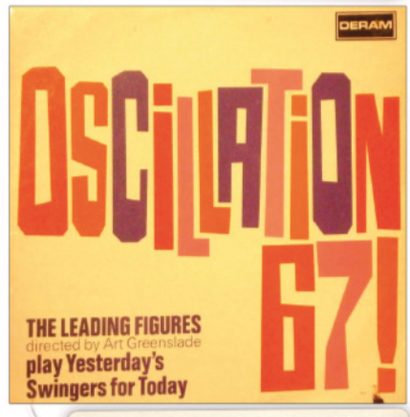
What is your favourite record of all time, regardless of value or rarity?
Now that is a difficult one. There have been so many over the years, so many "favourites of the moment". One minute, it's Geno Washington's *Hand-Clappin' Foot-Stompin' Funky-Butt… Live*, then it's *Fresh Cream*, then *Forever Changes*. But when it actually comes down to it – and I' m sorry to sound clichéd – it's got to be a tie between *Sgt Pepper* and *In The Court Of The Crimson King*. Both of them are pretty damn wonderful.

Bob still keeps an eye out for the odd bargain, but otherwise can be found out gigging with his bands Earthsyne and Firebird Seven. Bob Sawyer's* Iron Maiden And Praying Mantis: The Early Days, *containing rare and unseen photos, is published by Wymer. If you are interested in featuring in* The Collector, *email paul.lester@metropolis.co.uk.

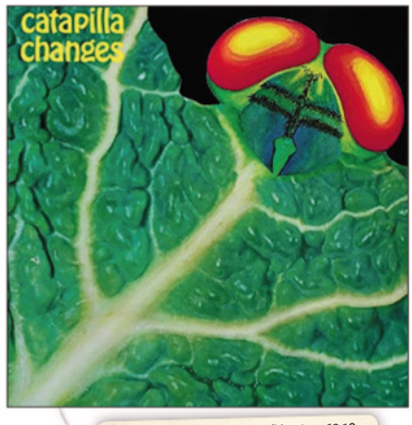
Catapilla – *Catapilla* (Vertigo 6360 029) Estimated market value: **£600**

Wil Malone – *Wil Malone* (Fontana STL5541) Estimated market value: **£1500**

T2 – *It'll All Work Out In Boomland* (Decca SKL 5050) Estimated market value: **£300**



The Leading Figures – *Oscillation 67!* (Deram DML 1006) Estimated market value: **£65**



Catapilla – *Changes* (Vertigo 6360 074) Estimated market value: **£1500**

Andromeda – *Andromeda* (RCA Victor SF 8031) Estimated market value: **£1000**

First light (left to right): Steve Giles, Charlie Hiams and Bruce Duncan in the rehearsal cellar on Wellingborough Road, Northampton, autumn 1968

DARK ROUND THE EDGES 50 YEARS ON

The sole album by Northampton prog rockers, Dark, with a run of just 64 copies, is one of the most valuable records of all time. Founder Steve Giles talks to Ian Shirley

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

I note that 2022 is the 50th anniversary of the classic *Dark Round The Edges* by progressive rock band, Dark. Like many collectors, I would love to own an original of this masterpiece but so few copies were pressed back in 1972 that I know I will never get one. I also don't have the spare 10 grand required to buy one of the few copies with the colour sleeve. I have the next best thing, however, which is the 1990 reissue limited to 250 copies and self-released by the band. I noticed on Discogs that someone was trying to sell a copy of this pressing for over £1,000. Surely it's not worth that much. I think I only paid 30 quid or so back in 1991 when I saw it in a record shop in Norwich and snapped it up.

Brian Hedges via email

The 12 original copies of Dark Round The Edges *(SIS Records 0102, 1972) in the coloured gatefold sleeve and booklet have a guide price of £15,000. The 12 original copies in a black-and-white gatefold sleeve have a guide price of £6,000 and the 38 copies in a standard black-and-white sleeve have a guide price of £4,000! The prices for the black-and-white copies have been exceeded when they come up at auction – after all, this is one of the most sought-after rare records in the world. The 1990 reissue that you own was overseen by band leader Steve Giles and mastered from the original analogue tapes. Giles also used the original photo negatives for the pictures on the front and the back cover. He then pressed 250 copies. Though there have been many subsequent reissues of* Dark Round The Edges*, this edition is very much the gold standard and in recent years has been shooting up in price. It's now worth in the region of £200 and I have heard stories of copies changing hands on the private market for even more than that. So, the good news for you is that not only has your £30 yielded a potential profit (if you were inclined to sell) but you also own a genuine collectable edition of* Dark Round The Edges *that's as sought-after and hard to find as the original. Finally, as you state, 2022 is the 50th anniversary of the release of the LP and, to mark this milestone, Steve Giles was kind enough to write something in the third person for* RC *about the genesis of the band, playing live and the recording of the LP.*

"In 1908, Joseph Roland Giles moved his family and his photographic business from Hove to 237 Wellingborough Road, Northampton, to establish JR Giles Photographic Artist, which later became JR Giles & Son Photography.

Exactly 60 years later, his grandson, Steve, formed a band while still at school, with two of his classmates: Bruce Duncan, bass guitar, and Charlie Hiams, drums.

He named his band Dark and, with his father Len's blessing, started rehearsing in the cellar under his dad's shop.

A lot of Dark's future success can be attributed to Steve's parents. They bought him his first guitar, a Spanish acoustic, for Christmas 1965 and, the following October, his first electric. Steve's dad also helped with transport to get to gigs and, once Steve had learned to drive, bought the band their 'Gig Wagon'.

The band went through a few line-up changes, adding Martin Moloney on keyboards, replacing Bruce and Charlie with Carl Bush and Clive Thorneycroft, and eventually replacing Carl with Ron Johnson, Martin having left the band.

At this point, with gigs becoming more frequent and the chance of supporting Status Quo, dad

Dark life (clockwise from top left): the JR Giles & Son shop in 1908; the same site as a pub today; Steve Giles' blue plaque; the 2022 Dark reunion; the inner gatefold of the original black-and-white version of the 1972 album

Len paid for Steve and Ron's 100-watt Marshall stacks and their 100-watt Marshal PA system. That gig happened on 6 May 1972 and in the audience that night was Martin Weaver, guitarist and frontman of his own Wicked Lady band.

He was great friends with Clive; on realising that Martin had recently disbanded Wicked Lady, Clive put to him the suggestion of joining Dark for a recording session they had planned for 9 July.

So, with about only four weeks to rehearse, Martin joined, and on that date they all went into SIS Recording Studio in Military Road, Northampton, and with the help of Allan Bowley as recording engineer, laid down six of Steve's compositions, which became the classic *Dark Round The Edges* album.

This was produced because it had become evident that, more than likely, Dark would split. Steve financed the album so that he'd have something tangible to keep in the future to remember the four years of his life that he dedicated to Dark.

Only 64 copies of the album were pressed – in sleeves of four variants: a Doodle sleeve, drawn on by Steve and his then girlfriend Amanda, plus three photographic variants Steve created himself by gluing his own hand-printed photos to the plain sleeves; a colour gatefold version, a black-and-white gatefold; and a single sleeve black-and-white version.

In the late 80s, one of these was discovered in a second-hand record store in London by an American collector who went on to re-press the LP on his own label.

Fast forward to 2022. The album has been repressed many times, both legally and not so much so, by various labels across the world, and original copies are selling between collectors for prices ranging from £12,000 to over £30,000.

With all this history, Steve's bandmates decided to arrange a 50th *Dark Round The Edges* anniversary get-together on the same date that they entered SIS to record the album.

They would meet (unfortunately, without Martin and Allan, who both now live abroad) at what is now the Sir Pickering Phipps pub on the same site that once was Giles Photography. Secretly from Steve, they arranged with Paul McManus, boss of the McManus Pub chain who now owned the premises, to be allowed to erect a blue plaque in Steve's honour, celebrating the fact that Dark rehearsed all the tracks for the album underneath what is now the entrance to the pub. They were allowed access to that cellar – and were amazed at how familiar it still was.

Admittedly it was now twice the size, the pub having used the Giles Photography and the next-door Oasis Café premises, but the steps down from the pub into the cellar are exactly as Steve remembered them, even down to the smell, all those 54 years ago in 1968."

GOT TO HAVE PIECE

Back in the 70s I bought the second album by Gil Scott-Heron, *Pieces Of A Man*, after reading a review in *Melody Maker.* It was on the Philips label in the UK and I note that, in recent years, prices of original US copies on the Flying Dutchman label have shot up. I wonder if this also applies to the UK pressing?

David Reid via email

Gil Scott-Heron was born in Chicago in 1949 and his first calling was literature. When studying at Lincoln University in Pennsylvania, he met fellow student, Brian Jackson. They formed the band Black & Blues and Scott-Heron also had his first novel, The Vulture *(1970), published. Lincoln University was an all-black campus and one of the many groups who appeared there as part of their concert series was The Last Poets from whom, as a budding poet, Scott-Heron took inspiration. This led to Scott-Heron leaving Lincoln before the completion of his degree and moving to New York.*

The legendary Bob Thiele soon signed him to his Flying Dutchman label and the first album Scott-Heron recorded was Small Talk At 125th And Lennox. *The album front cover proclaimed Scott-Heron "A New Black Poet", which was true: he'd recently had a book of poems published. The only accompanying instrumentation on the LP's 14 tracks was provided by David Barnes (percussion) and Eddie Knowles (congas). Scott-Heron played piano and delivered mostly spoken-word performances. The tracks were recorded before a live audience but it remains unclear if it was indeed at the nightclub location on the corner of 125th and Lennox or in a recording studio with an invited audience. The album received positive reviews –* Billboard *described it as "astonishing" – and its lyrics dealt with the fact that the American Dream was, for many black people, more of an American Nightmare. Whitey On The Moon posed the question of how the money spent on the space programme might have been better used improving the lot of black people in America (the same could have been said for the billions of dollars spent pursuing the Vietnam war).* Small Talk At 125th And Lennox *was only released in America (Flying Dutchman FDS 131, 1970) and is worth £100.*

Scott-Heron's second LP, Pieces Of A Man, *was recorded at RCA studios and featured a line-up of Ron Carter (bass), Pretty Purdie (drums), Burt Jones (guitar), Hubert Law (saxophone/flute) and Brian Jackson (electric piano/piano). It was more song-based than* 125th Street And Lennox *and included Lady Day And John Coltrane, Home Is Where The Hatred Is and a more musical reading of The Revolution Will Not Be Televised. The album was released on the Flying Dutchman label Stateside (FD 10143, 1971) in a gatefold sleeve. With regards to your UK copy (Philips 6369415), though Discogs lists it as being released in 1971 I don't think that this is the case. The review from* Rolling Stone *magazine, reproduced on the back cover of the non-gatefold sleeve, is dated 1972. When we entered* Pieces Of A Man *into the RRPG we tracked down the point of release as 1973. The key thing is that your edition of this album is very hard to find. It's rare and is worth £100 in Mint condition. A Mint copy of the Flying Dutchman original, however, is worth in the region of £200.*

FLAKING IT

I have what I think is an original copy of the Small Faces LP *Ogdens' Nut Gone Flake*. I inherited it from my late grandfather. When I was a kid I always used to look at his records and was fascinated by this one because the cover was round rather than square. When my grandfather passed away earlier this year, my grandma gave it to me. I have no intention of selling it and plan to frame it as a cherished memory of my grandfather. I thought I would check with you to confirm if it's an original pressing or not.

David Freeman via email

One of the reasons that the Small Faces moved from Decca to Andrew Loog Oldham's new Immediate label was for more creative freedom. Decca released their last Small Faces single, Patterns/E Too D *(F 12619, £70), on 26 May 1967. It did not chart. On 2 June, Immediate put out Here Come The Nice/Talk To You (IM 050, £12), which reached No 12. Not only were there to be further chart-bound Small Faces singles but their first Immediate album* Small Faces *(IMSP 00, 1967), arranged and produced by Steve Marriott and Ronnie Lane, also charted. A Mint copy – stereo or mono – is worth £250.*

Like The Beatles, at this time the Small Faces were surfing a creative wave which translated into commercial success. And so onto the concept LP, Ogdens' Nut Gone Flake. *Where the first side was a fantastic set of songs ranging from music hall to psychedelic pop, the second side was devoted to a series of songs that dealt with the life of Happiness Stan. And in the wake of* Sgt Pepper's Lonely Hearts Club Band *(1967), there was a leap forward in the creative ways that albums were packaged. Leading the charge were The Rolling Stones, whose late-1967 LP* Their Satanic Majesties Request *(Decca TXL 103, £200) had a 3D lenticular cover on initial copies. It was decided to package* Ogdens' Nut Gone Flake *in a replica of a tobacco tin. The artwork was done by Nick Tweddell and Pete Brown, old friends of keyboard player Ian McLagan, while Harry Willock drew the front-cover illustration. The finished product had four die-cut circular panels, folded to house the album on the inside. Initial pressings were on a lilac label but this was eventually changed to a pink label. Why? Lest we forget,* Ogdens' *was a huge success on release and spent six weeks at the top of the charts, so hundreds of thousands of copies of the circular design were sold in mono and stereo variants. After a while, the album was re-pressed in a standard full-colour gatefold sleeve. A first pressing mono copy with a lilac label (IMLP 012) is worth £250. A stereo pressing (IMSP 012) is £150. When it comes to the pink label, a mono pressing is worth £120 and a stereo copy £80.*

GIRL FRIEND

I have a copy of an album that I cannot find in your *Rare Record Price Guide*. It's the soundtrack to a 1972 film called *Black Girl*. The LP is on the Fantasy label with a catalogue number of 9420. Does its absence from the excellent *RRPG* mean that the record is worth less than the £15 entry requirement?

Neil Dace via email

Black Girl *started life as a play written by Jennie Elizabeth Franklin, performed off-Broadway at the Theatre De Lys in 1971. The story revolved around a young girl – Netta (played by Leslie Uggams) – and her conflict with family over her dream of becoming a dancer. This version was filmed and broadcast on American public broadcast TV the same year. The success of the film* Shaft *meant Hollywood producers jumped on the bandwagon of what became the Blaxploitation genre, funding a slew of action films featuring black actors and actresses. As* Black Girl *was oven-ready, it received the green light to become a feature film. Although Leslie Uggams was retained for the main role of Netta, the other principal actors were changed, with Brock Peters playing Earl and Minnie Gentry played Mu'Dear. Directed by Ossie Davis,* Black Girl *opened in New York City on 9 November 1972 but though the film received positive reviews it didn't generate huge amounts of money. The soundtrack was issued on Fantasy records with the title song performed by Betty Everett. The album was only released in America (Fantasy 9420) and wasn't reissued until 2010 when a CD version was put out by BGP. An original in Mint condition is worth £50.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

FOLLOW US ON twitter

For price updates and information on general collecting issues and trends follow Ian Shirley now **@rrpgeditor**

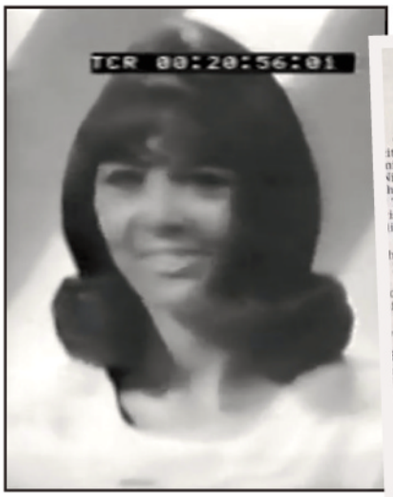
MANIC STREET PREACHERS
KNOW YOUR ENEMY
OUT 9TH SEPTEMBER
REMASTERED & RECONSTRUCTED
2 ALBUMS: DOOR TO THE RIVER & SOLIDARITY
3LP / 3CD / 2CD / DIGITAL
COLUMBIA
SONY MUSIC

Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Venue and Sound And Vision

LUCKY STAR

Midlands teenager Janice Nicholls was a proto-reality star, a break-out attraction from TV's *Thank Your Lucky Stars* who managed to include a brief recording career in her 15 minutes. David Pearson remembers



'GIVE IT FIVE' GIRL GOES ON RECORD

One of the most celebrated citizens of Wednesbury, near Birmingham, is 16-year-old Janice Nicholls, who sprang to fame through her appearances on a "Thank Your Lucky Stars," television programme writes "Discorian."

Janice sits on the disc panel of the programme, and her infectious "Brum" accent, together with number called "I Give It Five," has gained her a legion of admirers.

Now she has been put on record with a number call "I'll Give It

PICK OF THE POPS

ive" (Decca F. 115861). Janice as not got a great voice, but she as got a great deal of personality which comes over on the isc so well that I am sure it will a hit.

On the record she sings about r favourite stars, like Elvis esley and Billy Fury, built into tch phrase lyrics. Harry Robinn supplies a driving beat backto complete this most unusual

Janice Nicholls, complete w ber Birmingham accent, made her first record entit "I'll Give It Five."

tuneful disc and could go

British TV in the early 60s provided teenagers with relatively few shows. Chief among them were BBC's *Juke Box Jury* and ATV's *Thank Your Lucky Stars*. The latter ran for 250 episodes across eight seasons from 1961 to 1966. They were recorded on Sundays at Birmingham's Aston Studios and then broadcast at teatime the following Saturday, putting them in direct competition with *JBJ*. Several acts appeared each week, miming to their latest releases. The best remembered compere is probably DJ Brian Matthew.

Slap-bang in the middle of the show was a regular feature, Spin-A-Disc, in which viewers heard snippets of new songs, mainly American, and a panel gave its verdict on their quality and hit potential, awarding each disc a score of up to five points.

It seemed a blatant copy of the *JBJ* formula, except that the panellists were all teenage record-buyers rather than celebrities. And in 1963 one such teenager proved herself to be a natural, telegenic personality. Her name was Janice Nicholls and for many viewers her appearances remain their abiding memory of the show.

Nicholls was a 16-year old office clerk from Wednesbury in the Midlands. In 1962 she successfully applied to be a contestant. She delivered her opinions in a strong Black Country accent. If she liked a record she would award it the maximum five points and declare: "Oi'll give it foive!" Regional accents were still uncommon in 60s TV-land, and her novelty value appealed to viewers, who clamoured for her to return. She stayed with the show for its remaining three years.

Such was her popularity that the celebrated musician and arranger Cliff Adams suggested to her that she make a record.

"It was his idea," said Nicholls. "He wrote the song. I said I couldn't sing and he told me I didn't have to – it would be a comedy record!" Novelty records were quite popular at the time: Mike Sarne's Come Outside, Charlie Drake's Hello My Darling, and Bernard Cribbins' Right Said Fred.

Nicholls' song was, of course, called I'll Give It Five (Decca/Ritz 11586, 7", UK, 1963, £14). It was produced by Bunny Lewis, and featured session-men Bobbie Graham on drums and Vic Flick on guitar, with the experienced Harry Robinson as MD. During the recording, after the first three takes, Robinson asked Nicholls to put a bit more life into her vocal. "He said to me, 'Tell you what – when you're singing, twist at the same time.'" When she heard the final result, Nicholls was underwhelmed by her singing – "the backing's good but the voice is crummy" – and that comment was then added to the end of the recording. But whatever the vocal's shortcomings, the song had rhyming charm: "I love Elvis and his pelvis… Mantovani drives me barmy… The Everly Brothers and the others…"

The B-side was The Wednesbury Madison, a punchy instrumental, with Nicholls' vocal contribution limited to a spoken one-liner in the intro ("It's Wednesbury Madison time!") and then another humorous comment at the end – "the backing's crummy but the voice is terrific!"

During her time on the show, Nicholls met many pop stars and made lots of personal appearances, doing additional TV and commercials for products including Cadbury's Skippy bar. She even had her own stage revue, *The Janice Nicholls Show*, starring "TV's top personality girl".

For the 1964 summer period of the show, Spin-A-Disc was replaced by Pop Shop, in which teenagers would be seen dancing around to a succession of pop-record excerpts and then coming up to the "shop counter" to make their chosen "purchase". Nicholls appeared as a sort of DJ/shop assistant.

Her weekly fee was seven guineas (seven pounds seven shillings), and at one point this was the subject of an Equity case, the union regarding it as unreasonably low.

For a time, Nicholls had a weekly column in the music paper *Disc*, in which she chatted about the show and the stars and DJs she met. She told readers how thrilled she was when she arrived at the studios in Birmingham in her own car for the first time. "I've bought a green 1958 Morris 1000 and my boyfriend, Brian, is teaching me to drive. Unfortunately, I've got a dent at the back from colliding with a bread van!" She also explained her Spin-A-Disc scoring policy: "I like to give 'foive' as often as possible to a disc, and that goes for the other panellists, too."

Her only other recording was a comedy disc by Steptoe actor Harry H Corbett, Like The Big Guys Do (Pye 7N15552, 1963), on which she can be heard saying, "Oi'll give it foive" during the record's fade-out. She told *Disc* readers, "It was a great thrill meeting Mr Steptoe's son, and I must say he made me laugh. He's ever so funny."

TYLS ran for three more years, Nicholls appearing in most episodes, including the final show on 25 June 1966. I'll Give It Five had failed to trouble the charts and that was pretty much it for Ms Nicholls, though the track has since appeared on several compilations, most recently *Early Brit Girls Vol 4* (Rock History RHGB 51, 2017).

In 1978, Nicholls would turn up in an edition of the talent show *Opportunity Knocks*, introducing a local act; and as recently as 2014 she appeared briefly in Lee Mack's show, *Duck Quacks Don't Echo*.

Nicholls eventually married boyfriend Brian Meacham, frontman for local band Brian Gulliver & The Travellers. She trained as a chiropodist, eventually having her own practice in Hednesford. Her time in the limelight had been brief but fun, and in later years she and Meacham set up their own Facebook page, Giving It Foive, celebrating the *TYLS* era with stories, memories and photographs of her 15 minutes of fame.

Only three episodes of *Thank Your Lucky Stars* survive, including the final show and an earlier one from December 1963, both of which feature Nicholls. She remains one of the very first ordinary members of the public to make it big in the pre-reality TV world of the 60s.

***Thank Your Lucky Stars: The 60s Pop Show Featuring The Kinks, The Beatles and The Rolling Stones* by Kevin Mulrennan is available now**

RING RING

GENERAL POST OFFICE The Sound Of Living – A Record About The Post Office Telephone Service

(GPO RSEL 8691, LP, UK, c.1968) **£5**

In many ways, this one-sided, 10" record encapsulates what *Diggin' For Gold* has come to represent over the years. Released by the UK Post Office around 1968, though the audio excerpts are from various years, *The Sound Of Living* commemorates "Telephone Fortnight". In case you're interested – and if you're anything like us, you surely will be – the sleeve-note declares that Telephone Fortnight was conceived so that people could discover via local telephone exchanges "how their telephones work and the vast amount of equipment needed for the network".

With its austere sleeve, wonderful commentary and priceless audio excerpts, this record is a vintage public information announcement and a valuable sound archive item. There's a discreet but discernible sense of national pride at play here, too, typified by the description of Marconi's arrival in the UK, seeking encouragement and money for his invention of wireless telegraphy. "The British Post Office gave him both," purrs the sleeve-note. There is also a fascinating recording of Marconi talking about his work.

A real sense of history pervades the album. This includes The Queen conveying messages to Her Majesty's Commonwealth Prime Ministers via the 16,000-mile cable under the Pacific Ocean. Some of the Prime Ministers' comments are also featured.

The Sound Of Living has some period-perfect commentary provided by Kenneth Horne. This is one of the record's unanswered questions. Is that the comedian, writer and performer? Or perhaps the playwright/writer of the same name? Or someone else? Either way, the narration is a treat. Horne describes how telephones grew from luxury item to everyday household appliance. In classic *DFG* tradition, there are some enjoyable, dramatised snippets demonstrating how people might use phones in different scenarios. And listeners are reminded not to forget the information they can get via the phone, including the correct time and a recipe service. There's a marvellously stern teach-in telling phone users to be patient, to understand the engaged signal and recognise the pips when being rung from a callbox. Noted.

In 1963, future UK Prime Minister Harold Wilson made a renowned speech at the Labour Party's conference in which he highlighted the crucial importance of the "white heat" of a scientific revolution. (Wilson became Prime Minister the following year.) *The Sound Of Living* reiterates Wilson's scientific theme via an excerpt of a call he had in June 1965 with the President of the United States. Once again, you can empathise with the sense of history this record conveys. After all, it was the 60s and anything seemed possible, even a moon landing.

I contacted The Postal Museum and BT to see if they held any further details about this record. BT's Heritage & Archives team say they hold at least one copy of what appears to be the same record and said that Telephone Fortnight most likely took place in 1968. They also supplied a splendid excerpt from a 1964 Post Office staff magazine about a film called *A Sound Of Living*, made to "show the many uses of the telephone". Perhaps the title was recalled and amended a few years later when the record was put together.

In our data-loaded digital age, it's important to recognise earlier eras' technological advances and the celebratory reaction they prompted. *The Sound Of Living* captures that sense of wonder perfectly. The record ends with Horne breezily declaring how much benefit people derive from their telephone rental. Fair enough, Kenneth. Now where's that number for the recipes?

Steve Burniston

Vintage Venue

A regular look at unsung haunts near you

No 46: The Verulam Arms, North Watford

The Verulam Arms in North Watford was a public air raid shelter during WWII. Not the world's most attractive venue, it boasted two large bars and a big basement. From 1975, it held a talent show every weekend plus a well-attended Friday disco. It can't have hurt that Ridge Street Art college was situated just behind the pub or that Watford Junction railway station was close by. Under new management in the early 1980s, it became a popular haunt for lovers of live music.

A regular visitor at the time was Watford-born actor/presenter Bradley Walsh who remembers gigs by Southside Johnny and The Ashury Jukes and indie rockers The Late Road Lunatics. In 1982, there were appearances by Watford rock band Sad Lovers & Giants and Reading-based prog rockers Twelfth Night. In 1983 came four-piece prog band Pendragon and local blues-rockers Dumpy's Rusty Nuts. The following year brought shows by The Groundhogs, Grand Slam and rockabilly band Restless. One night a week, the pub became the Heads Club, promoting rockabilly including Fireball XL5, The Rattlers, The Ant Hill Mob, The Thumpers, plus DJ (and founder of Nervous Records) Roy Williams. There was more prog in the shape of Solstice and IQ, the latter of whom presented a set under the title "Time For Bed Said Zebedee". This can be found on the 25th Anniversary release of their *The Wake* album.

On 14 February 1983, there was a secret gig by The Stranglers. Promoted as the St Valentine's Day Massacre, the band performed an 18-song set. It was available as a lo-fi bootleg. The gig was staged as a favour to the landlord, ex-boxer Joe "Razor" Seabrook, who was also the band's head of security. In addition, he'd worked as security for Big Country, The Bay City Rollers and The Rolling Stones, going on to be Keith Richards' personal minder. When he died at 59, members of all the bands, including Jagger and Richards, performed an impromptu concert at his funeral.

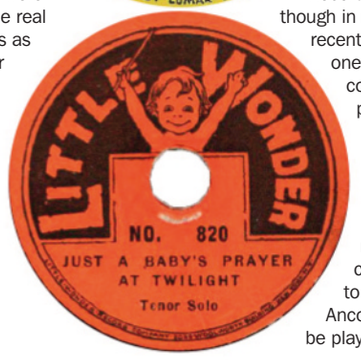
The Verulam suffered after Seabrook and his wife moved on and by the 90s it became known as a rough house with plastic windows installed to save on breakages. It was later turned into a buffet restaurant but fate called time in 2015. It was demolished and replaced by an anodyne block of flats.

Col Pilgram

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

MUSIC IN A DOLL'S HOUSE

The post-millennial, Japanese paper-sleeve CD reissues were merely the latest development in a craze that kicked off decades before. Dickie Fleming explains



There may well be others in the series. Quite why they were made isn't clear but since they're near-exact copies of the real thing it's possible they were given away to record retailers as special promotional items. They're a lot of fun and, as far as miniature records go, they were certainly not the only contenders. A craze started in the 1910s to miniaturise discs, kicking off with Columbia's 5.5" Little Wonder records which were aimed at the children's market, while at just 5", Baby Odeons in the UK mainly featured military marches. More examples appeared in the 30s in Britain in the form of one-sided lo-fi resin-covered card 3" discs. Made by Durium, these were used to promote one or two songs by an artist, sometimes with an advertising image on the back. In time these had a tendency to curl up, making them difficult to play.

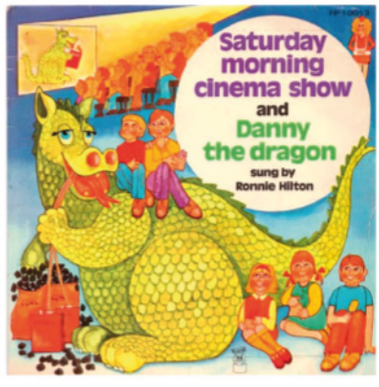
In the 50s, there were children's records made by Welsh company Kidditunes and later Babygram who produced a series of nursery rhymes on thick vinyl 3" records. Both were designed to be listened to on specially designed players. In America, the late 60s introduced the brief fad of Philco's 4" flexi Hip-Pocket Records which could be easily carried (in theory in your pocket though in reality they'd have ended up bent and creased). More recently, Japanese company Bandai created a series of playable one-sided coloured vinyl discs of classic tracks in picture covers that were listened to on a special compact record player.

Finally, a mention of one other series of novelty miniature discs which looked like the real thing but were unplayable, namely 3" edible bubblegum records issued by Chu-Bops in the 80s. These included classic albums by The Beatles, ABBA, the Stones and Elvis, housed in replicas of real sleeves. These were discs that could be chewed but not played though most collectors preferred to keep the gum discs intact in the sleeves. Like the earlier Anco discs, these are great to collect and because they can't be played they need never wear out.

SATURDAY SCENE

RONNIE HILTON Saturday Morning Cinema Show

(MFP FP 10013, 7", UK, 1972) **£5**



In the early 70s The Drifters sang about Saturday Night At The Movies. But what about Saturday mornings? Well, that was a different story. From the 30s onwards, children could join clubs at cinema chains up and down the country featuring special programmes of cliffhanger film serials, cartoons and feature films. By 1952, this included titles made especially for youngsters by The Children's Film Foundation. The events also included in-person appearances by film stars and comedians plus competitions. Then there were the club songs to which the kids could sing along. An early example was The Gaumont British Junior Club Song which was used by both Odeon and Gaumont cinemas. This was sung by radio comedian Tommy Handley, accompanied by organist "Uncle Ernie" (unfortunate shades of The Who's *Tommy*). The plodding song has a moral tone with the emphasis on being well-behaved. "As members of the Odeon Club/We all intend to be/Good citizens when we grow up/And champions of the free."

By the 60s, visitors to ABC cinemas on Saturdays could enjoy the more upbeat ABC Minors Song. This featured new lyrics set to a twangy, beaty, guitar-led version of the military march Blaze Away. Mivvi-munching, King Cone-crunching kids were encouraged to sing along by following the words on the screen. "We are the boys and girls known as the Minors of the ABC/And every Saturday all line up to see the films we like and shout aloud with glee."

Not the most meaningful lyric in the world, and rather awkwardly set to the backing. But the kids loved it and knew the words by heart. You could also wear your ABC Minors badge with pride!

By 1970, the EMI group had bought out the ABC cinema chain and so it was time for a new Saturday morning song. Enter the Tijuana trumpet-led Saturday Morning Cinema Show performed by popular vocalist Ronnie Hilton. He was a children's favourite thanks to his hit song A Windmill In Old Amsterdam, which was regularly requested on the *Junior Choice* radio show. He had also recorded covers of songs from *Chitty Chitty Bang Bang*, *The Aristocats* and other children's classics. So he was the perfect choice to sing the new song, which was released on an MFP single in 1972. Alongside a kiddie chorus, Ronnie croons, "What a happy crowd are we/What exciting things we see/All the week things go so slow/Till the Saturday Morning Cinema Shoooow." The lyric was written by Tommie Connor who'd composed such classics as I Saw Mommy Kissing Santa Claus, Underneath The Spreading Chestnut Tree and Lili Marlene, so it had a good pedigree. It was backed with the theme-song from the popular Jack Wild/Sally Thomsett CFF film serial *Danny The Dragon*. The back of the record included a line drawing of the dragon that children could colour in with felt-tip pens or crayons.

So relive past Saturday mornings again. Get a copy of this record plus some Paynes Poppetts and Kia Ora Orange. Colour in the picture, listen, and "shout aloud with glee!"

David Noades

SOUND AND VISION

***RC* revisits a classic music TV or film moment**

Mud, Herman's Hermits, Hot Chocolate, Gulliver's People, Wishful Thinking, White Plains, Sounds Incorporated

Ed And Zed! (BBC – broadcast Oct to Dec 1970)

Saturday morning telly on BBC1 was pretty tame in the 60s, with a few cartoons and silent comedy films shown seemingly at random before the sport at lunchtime. But in 1968 the BBC made an effort to create what they called an "electronic comic for children": a kids' programme without a human presenter. Thus, *Zokko!* was born.

The brainchild of producers Paul Ciani and Molly Cox, the show was hosted by a unique talking pinball machine, Mr Zokko. Voiced by the Radiophonic Workshop's Brian Hodgson, he introduced various elements of the show including circus acts, magic tricks from Ali Bongo, an animated sci-fi series called *Skyan* plus film clips accompanying old and new pop songs. All of these would be scored by Mr Zokko on his black box display panel. The show proved popular and there were two series with 26 episodes in total. The memorable theme-tune by Brian Fahey was released as Zokko's Band on a Columbia single (DB 8520, 1968).

In late 1970, the same team came up with a new idea for Saturday lunchtimes, the equally strange *Ed And Zed Show*. It featured a human presenter in the shape of BBC Radio 1 DJ Ed "Stewpot" Stewart in competition with an egotistical talking robot called Zed. First broadcast on 24 October 1970, it was sandwiched between *Laurel And Hardy* and *Grandstand*.

Stewpot was popular with kids in 1970. He presented *Junior Choice* on Radio 1, had just hosted the *Daily Mirror National Pets Club Show* and also visited sick children in hospitals at Christmas. In fact, it was that year that he developed his famous "Hello, Darlin'!" catchphrase thanks to one cheeky lad in a Jersey hospital.

Ed And Zed's title sequence showed Stewpot leaving Broadcasting House as though he'd just finished *Junior Choice*. He cycled (rather precariously) through London traffic to the BBC TV Centre in White City. Dashing into the studio, he introduced the viewers to his special "robot assistant", Zed. With a strong brummie accent (courtesy of actor Anthony Jackson), Zed proved to be awkward, insisting that he should be in charge. This attitude continued throughout the series with the demonic droid trying to outdo Ed at every turn. He tried his hand at singing (he exploded), he told bad jokes and more. A TV screen in his belly was used to view classic film clips including *The Wizard Of Oz*, *The Aristocats* and *Alice In Wonderland*. There was also a new animated series called *Ed The Eminent Expert*.

But it was the musical content which will be of interest to audiences today. Similar to *Zokko!*, pop songs were given an early video treatment using clips of old silent films, speed boats and aircraft. Songs included Jimmy Jones' Good Timin', The Pipkins' Gimmie Dat Ding, The Kinks' Dedicated Follower Of Fashion and Peter Paul And Mary's Leaving On A Jet Plane. There was also a band live in the studio (well, miming at any rate) performing three songs while children were shown dancing in the background. White Plains appeared on the very first show playing three hits: I've Got You On My Mind, Lovin' You Baby and My Baby Loves Lovin', switching vocalists after the first song. There was a pre-glam appearance by Mud, who, attired in velvet dungarees, performed their single Jumping Jehosaphat plus lively covers of Up Around The Bend and Love Grows Where My Rosemary Goes. The pre-teen crowd seemed to love the latter, not caring that it wasn't the Edison Lighthouse original.

An early appearance by a very youthful Hot Chocolate livened up the next show with Bet Yer Life I Do (a hit for Herman's Hermits), Money Don't Make A Man and their new single, Love Is Life. Next up were brass-led sextet Sounds Incorporated. As Beatles collaborators (they played the saxes on Good Morning Good Morning) they were the perfect choice to deliver beefy instrumental takes of Sgt Pepper's Lonely Hearts Club Band and Maxwell's Silver Hammer, plus their unique version of The William Tell Overture, a big hit in Australia. Other guests were Hitchin' A Ride hitmakers Vanity Fair and Irish pop band The Freshmen, although their appearance has been wiped.

Ed And Zed got more adventurous towards the end of its run with Gulliver's People and Wishful Thinking. Neither group had a record contract at the time and it's not known what songs Gulliver's People performed (their show is also missing). Wishful Thinking sang covers of Sweets For My Sweet and The Four Seasons' Peanuts (a hit in Denmark), plus the brilliant United States Of Europe '79 penned by Dave Morgan. It's a shame they didn't do their Mellotron-led, anti-war anthem Hiroshima, which would have given Zed something to moan about!

The very last show featured chart regulars Herman's Hermits with their hits I'm Into Something Good, Lady Barbara and playground favourite Sunshine Girl (you can provide your own alternative lyric!). Zed had introduced another robot of sorts, Uncle Cuthbert the camera. As a bonus, the final show also featured some genuine, albeit weird robots courtesy of Bonzo Dogs spin-off Roger Ruskin Spear's Giant Kinetic Wardrobe. These weird looking kinetic figures must have blown the minds of the pre-teen audience at 12.25pm on a Saturday.

There were just nine episodes of *Ed And Zed,* of which only seven exist. However, Stewart appeared on ITV just four days after the last show with a new outing called *Stewpot*, with guests including The Scaffold, Lulu, Johnny Johnson and more Bonzo Dog weirdness in the shape of Bob Kerr's Whoopee Band. He would also be a regular presenter of *Top Of The Pops* from 1971 and host of *Crackerjack* from 1975. But he cut his telly teeth on *Ed And Zed*, a slightly crazy music-and-mayhem fest that was a step up from *Zokko!* and which deserves a wider audience.

David Noades

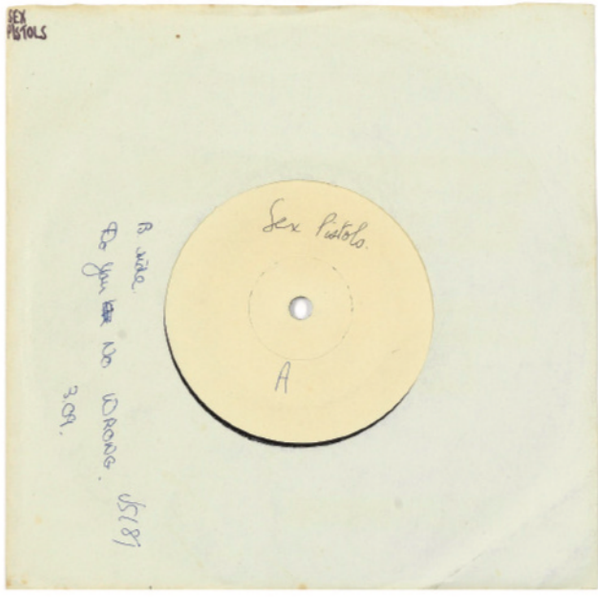
MOST Wanted

Wonder how Paul Rigby can Rush to supply quality collectables? 7 Seconds of Blind Faith will put you on the right (Abbey) Road

Now includes Whole Love Of Lots

DAVID BOWIE Postcard £2,295
Sent to BBC Radio 1 DJ, John Peel. The rear enigmatically declared, "'Seasons' from David Bowie in '67 to John Peel in '68, 'Nothing Moves – where would it go?'" Bowie wrote songs for the Kemp production of *Pierrot In Turquoise or The Looking Glass Murders*. The production received mixed reviews. **Supplied by Bonhams**

SEX PISTOLS God Save The Queen (Virgin VS 181) £8,925
A 7" test pressing from, 1977 with Did You No Wrong on the flip.



BOB DYLAN Acetate £1,482
A 2021 recording of the song Blowin' in the Wind pressed on a 10" acetate. Limited to one copy and pressed using the patented Ionic Original technology. A lacquer-covered aluminium disc layered with a sapphire and quartz gradient coating. **Supplied by Christie's**

ABBEY ROAD Limiter £28,020
One of six EMI RS114 Limiters, made by EMI's Mike Batchelor for Abbey Road, to their specs, in 1957 and loved by engineer Norman Smith, back when EMI knew how to hold a screwdriver. You wanna know why the early Beatles sounded as they did? This. **Supplied by Bonhams**

THE BEATLES Photograph Collection £10,080
A 40th Anniversary portfolio of 12 gelatin silver prints, signed and numbered by the photographer, Harry Benson. **Supplied by Sotherby's**

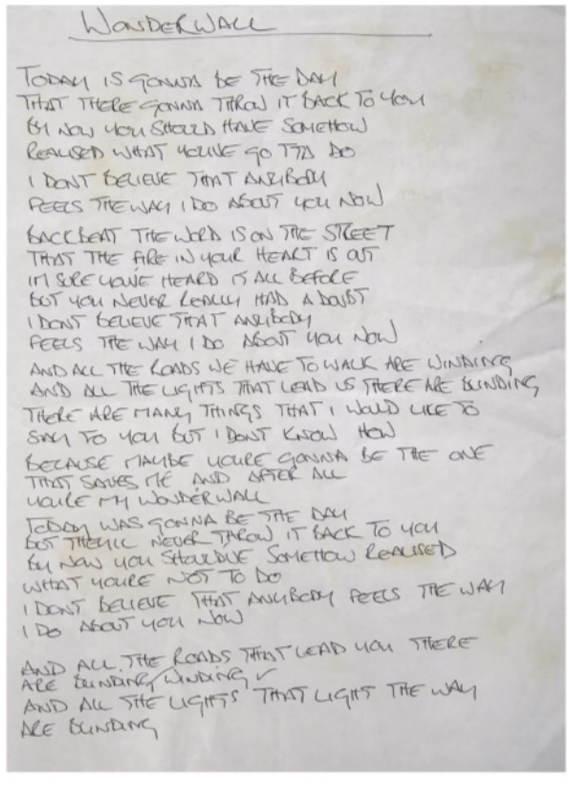
BLIND FAITH Programme £1,250
Hardback programme for the band's original 1969 US tour, signed by Eric Clapton and Steve Winwood. **Supplied by Tracks**

THE BEATLES Poster 11,250
Third stop of their 1966 final tour states, "…Here!" So it was designed to be displayed by ticket-selling shops as opposed to walls or telegraph poles. Looks like John was the guy who bought the last "tix". **Supplied by Heritage Auctions**

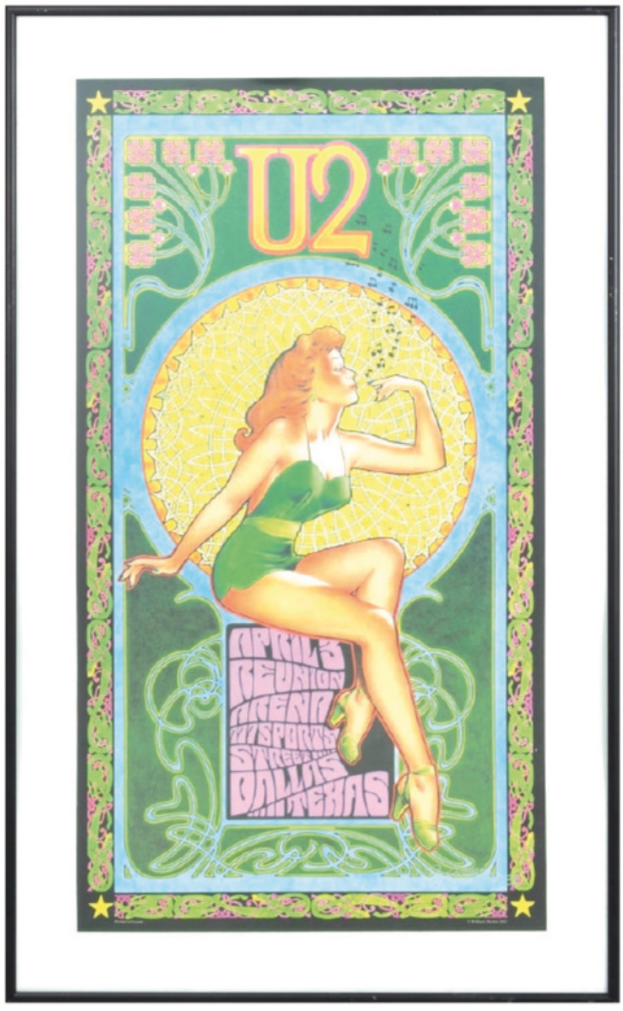
STEVIE WONDER Poster $12,500
Window card for a Chicago concert in 1968. The Jackson 5 wouldn't enter the charts for another year. **Supplied by Heritage Auctions**

RUSH Poster $8,750
For a show at H.B. Beal Secondary School in London, Ontario (around 1970-1973). Why a school? The band members were under 21 and therefore could not play in bars. **Supplied by Julien's**

OASIS Lyrics $7,680
For the October 1995 song, Wonderwall, handwritten by songwriter Noel Gallagher. **Supplied by Julien's**



U2 Poster $640
Signed by the artist Bob Masse for the Reunion Arena in Dallas, Texas, April 2003. **Supplied by Julien's**



BOB DYLAN *The Freewheelin' Bob Dylan* (Columbia CL 1986) $150,000
Includes the tracks, Rocks and Gravel, Let Me Die In My Footsteps, Gamblin' Willie's Dead Man's Hand and Talkin' John Birch Blues. This first edition was pressed in the hundreds before the four tracks were later deleted from the running order for later pressings. **Supplied by Heritage Auctions**

CONTACTS
BONHAMS: Tel 020 7447 7447; www.bonhams.com
CHRISTIE'S: Tel 020 7839 9060; www.christies.com
DISCOGS: www.discogs.com
EBAY: www.ebay.co.uk
HERITAGE AUCTIONS: Tel 001 214 528 3500; www.ha.com
JULIEN'S AUCTIONS: Tel 001 310 836 1818; juliensauctions.com
POPSIKE: www.popsike.com
SOTHERBY'S: Tel 020 7293 5000; www.sothebys.com/en/
TRACKS: Tel 01257 269726; www.tracks.co.uk

Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE SMITHS *The Smiths* (Rough Trade ROUGH 61) £5,366
Hong Kong LP issue with orange text and A3/B3 matrix numbers. (eBay item number: 234597296283) **Supplied by eBay**

THE BEATLES *Please Please Me* (Parlophone PMC 1202) £4,800
Mono LP edition with Dick James, gold label. (eBay item number: 363879755961) **Supplied by eBay**

THE DAMNED Neat Neat Neat (Stiff ILR 20273) £4,750
Japanese 7" import from 1977 plus insert. (eBay item number: 134112738298) **Supplied by eBay**

IRON MAIDEN Twilight Zone (EMI 5145) £4,100
With Wrathchild on the flip of this 7" from 1981. (eBay item number: 144639994707) **Supplied by eBay**

THE CAMARO'S We're Not Too Young (Dar Cha AR 1151) £3,579
A 7" Northern soul rarity with Lover Come Back on the flip. **Supplied by Popsike**

DOC PEABODY Here Without You Part 1 (Both Sides GRT 466) £3,390
With (surprise!) Part 2 on the flip of this 7" soul rarity. **Supplied by Popsike**

7 SECONDS *The Crew* (Better Youth Organisation BYO 005) $2,000
Eighteen tracks of hardcore on this 1984 album. **Supplied by Discogs**

JEFF FLOYD Best of Friends (Big J Records MMW 1010) $2,000
US-released soul from 1984 with Don't Leave Me on the flip. **Supplied by Discogs**

Cherry Red Records

www. cherryred.co.uk Find us on

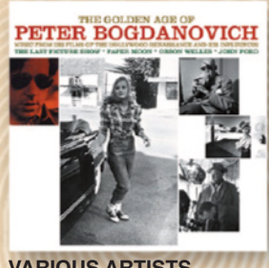
LUKE HAINES & PETER BUCK
ALL THE KIDS ARE SUPER BUMMED OUT
AVAILABLE ON DOUBLE VINYL & 2 CD EDITION
BREDD863 / CDBREDD863

GUN
THE CALTON SONGS
AVAILABLE ON DOUBLE VINYL, CD & CASSETTE
BREDD866 / CDBRED866 / MCBRED866

SENSELESS THINGS
THE FIRST OF TOO MANY
AVAILABLE ON DOUBLE VINYL & 3 CD EDITION
BREDD867 / CDTRED867

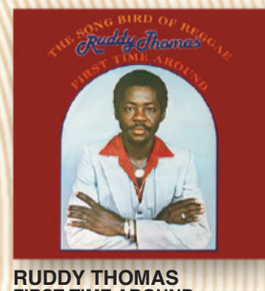
VARIOUS ARTISTS
C85
3 CD BOX SET
CRCDBOX130

EDWARD BALL
IT'S KINDA LONELY WHERE I AM
3 CD EDITION
CDTRED872

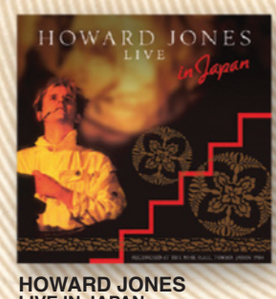


VARIOUS ARTISTS
THE GOLDEN AGE OF PETER BOGDANOVICH
4 CD EDITION
ACME365CDX

BUNNY SCOTT
TO LOVE SOMEBODY
DBCD113

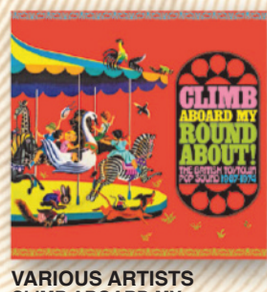


RUDDY THOMAS
FIRST TIME AROUND
2 CD EDITION
DBCDD114



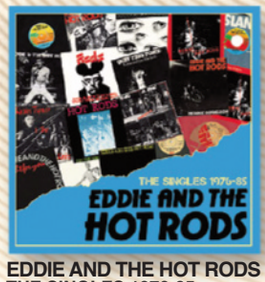
HOWARD JONES
LIVE IN JAPAN
AVAILABLE ON DOUBLE VINYL & CD/DVD EDITION
PBREDD860 / PCDVBRED860

THE RAH BAND
MESSAGES FROM THE STARS
5 CD BOX SET
CRPOPBOX260



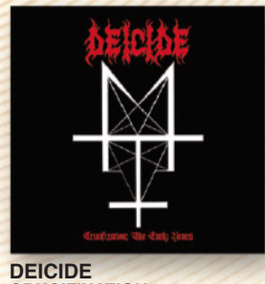
VARIOUS ARTISTS
CLIMB ABOARD MY ROUNDABOUT!
3 CD BOX SET
CRSEGBOX119

MERRELL FANKHAUSER
GOIN' ROUND IN MY MIND
6 CD BOX SET
CRSEGBOX120

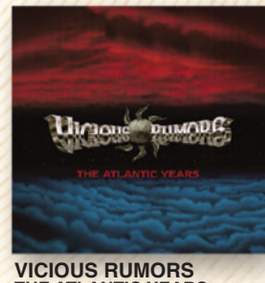


EDDIE AND THE HOT RODS
THE SINGLES 1976-85
2 CD EDITION
AHOYXCDD389

VARIOUS ARTISTS
1980 BRAND NEW RAGE
3 CD BOX SET
AHOYBX387



DEICIDE
CRUCIFIXION : THE EARLY YEARS
3 CD EDITION
QDISS0209XCDD



VICIOUS RUMORS
THE ATLANTIC YEARS
3 CD EDITION
QDISS0217CDD

KENNY
THE ALBUMS
2 CD EDITION
QGLAMCDD191

MAN
ON AIR : LIFE ON THE ROAD
6 CD BOX SET
ECLEC62814

PLAINSONG
FOLLOWING AMELIA
6 CD BOX SET
CDLEMBOX247

CACTUS
EVIL IS GOING ON
8 CD BOX SET
QHNEBOX163

FOR MORE DETAILS ON THESE AND OTHER RELEASES AND HOW TO ORDER, CALL OUR MAILORDER HOTLINE ON 020 8996 3120 OR VISIT THE WEBSITE

www. cherryred.co.uk

www.cherryred.tv
UNIQUE IN DEPTH INTERVIEWS

CHERRY RED.TV

Lamont Dozier

1941-2022

By Lois Wilson

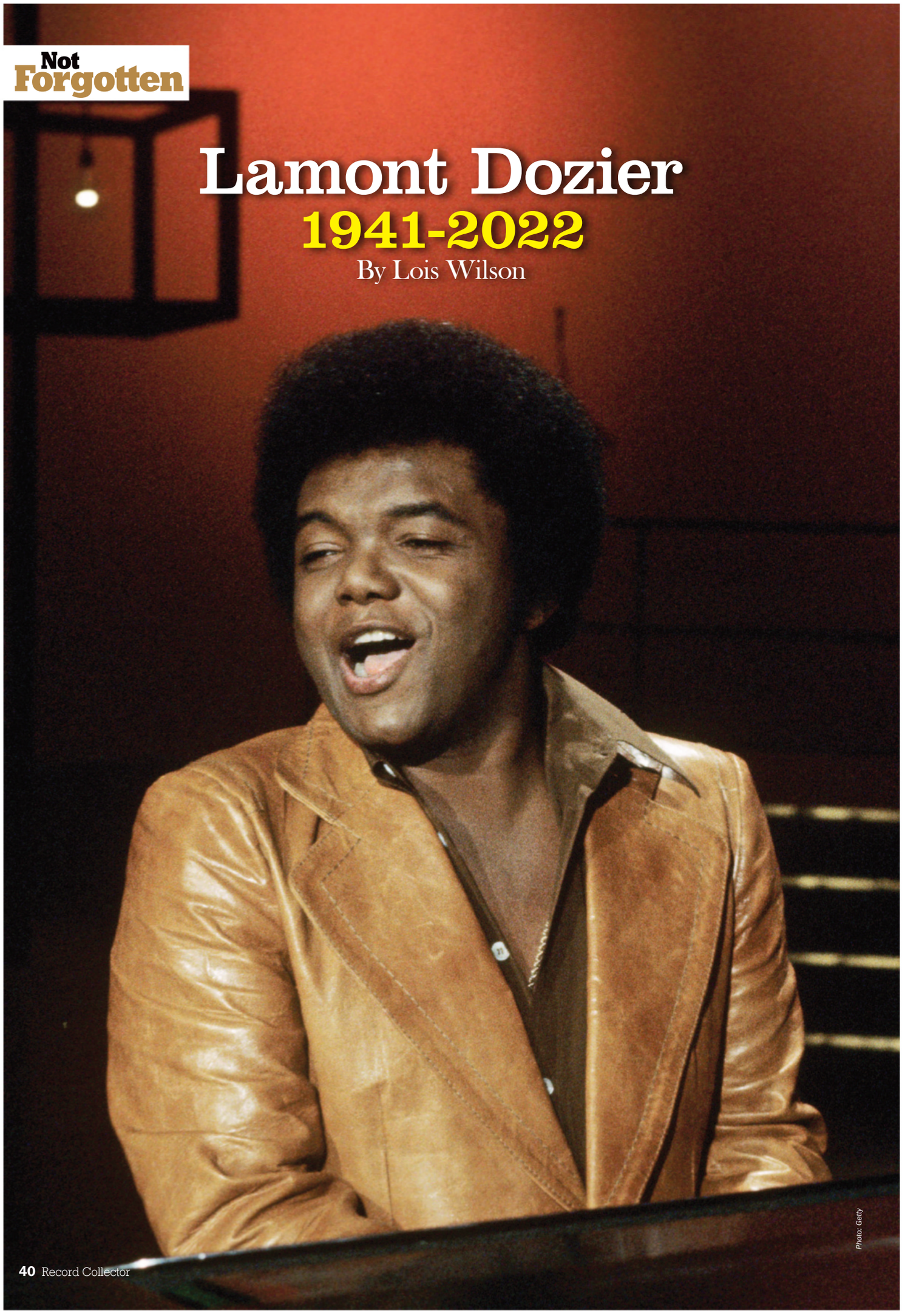


Photo: Getty

"I'd always written," Lamont Dozier told this writer in 2018. "It started with poems at 11, then by the time I was 15 it was songs for The Romeos. When Berry Gordy signed me to Motown in 1962, he made it clear he didn't want me as a singer. He wanted to take advantage of my songwriting and producing skills."

And take advantage he did. As one third of the genius songwriting team, Holland, Dozier and Holland, , who died 8 August aged 81, wrote timeless classics for The Supremes (You Can't Hurry Love, Where Did Our Love Go), Four Tops (Reach Out I'll Be There, I Can't Help Myself [Sugar Pie, Honey Bunch]), Martha and the Vandellas (Heatwave, Nowhere To Run), Isley Brothers (This Old Heart Of Mine (Is Weak For You), Marvin Gaye (Can I Get A Witness, You're A Wonderful One), and Jr Walker and the Allstars ([I'm A] Road Runner). The songs became not only signifiers of the 60s but standards as important to pop music's fabric as the work of Lennon and McCartney and Jagger and Richards.

From the Detroit housing projects, Dozier, born 16 June 1941, was the eldest of five children. Music was a constant: his father, Willie Dozier, loved Nat King Cole and Sinatra, his uncle played boogie woogie piano, while his aunt was a trained classical concert pianist. His grandmother, meanwhile, was the choir director at the Spiritual Israel Church And Its Army Temple. It was there that he first sang before joining the Detroit vocal groups, The Romeos, and The Voice Masters. The latter were signed to Anna, Berry Gordy's sister Gwen Gordy's label, and it was with that label that he also recorded his debut solo single, Let's Talk It Over, under the alias Lamont Anthony, the self-penned B-side Popeye featuring a fledgling Marvin Gaye on drums.

Anna folded in 1961 and he moved over to Motown where Berry Gordy offered him a job as a songwriter with a salary of $25 a week as an advance against royalties. Motown had already hit with The Miracles' Shop Around and The Marvelettes' Please Mr Postman and there was a hunger at the label for more. Teaming with the Holland brothers, Eddie and Brian, the three became "a factory within a factory. Brian was all music, Eddie was all lyrics, and I was the idea man who bridged both," he explained to *RC*.

Working on average 18 hour days, six days a week, between 1963 and 67 H-D-H notched up 43 US Top 10 R&B hits and five consecutive No 1 pop hits – 1964's Where Did Our Love Go, Baby Love and Come See About Me, and 1965's Stop! In The Name Of Love and Back In My Arms Again – with The Supremes.

They enjoyed their first major success, though, with Martha and the Vandellas' Come And Get These Memories, which hit the US R&B No 6. Inspired by country music's knack for telling a story, Dozier wrote it with Loretta Lynn in mind. However, their biggest hits were often inspired by situations in Dozier's own life: in the middle of a heated argument with a girlfriend, he called out "Stop! In the name of love"; "Sugar pie, honey bunch" was a term of endearment his grandfather used to say to women.

There was a political undercurrent to their work; in Motown's marriage of soul and pop they brought black and white audiences together and, in specific songs, they sent out messages of peace and unity, such as on Martha and the Vandellas' Nowhere To Run, on the surface a simple love song but written while Dozier was watching tanks drive down the streets during the Detroit riots.

"I couldn't believe what I was seeing," he said. "It was devastating, and it made you aware of just how huge a divide there was in society at the time. You felt cornered, you didn't know what to do. I'd grown up in the housing projects, I understood the frustration behind the rioting, and I put that feeling into the song."

"I NEVER REALISED WHAT WE WROTE IN THAT TINY STUDIO WOULD BE HISTORIC"

When he and the Holland brothers acrimoniously split with Gordy over a pay dispute in 1967, they set up their own successful Invictus, Hot Wax and Music Merchant labels which produced such classics as The Honey Cone's Want Ads and Stick Up, Laura Lee's Rip Off, Freda Payne's Band Of Gold, Chairmen Of The Board's Give Me Just A Little More Time and the duo of Holland Dozier's Why Can't We Be Lovers.

In 1973, when his partnership with the Holland brothers ended, he relaunched his singing career, signing to ABC. With that year's *Out Here On My Own* album and 1974 follow-up *Black Bach* he proved he wasn't reliant on his former collaborators to write hits, the first yielding Trying To Hold On To My Woman, the second Fish Ain't Bitin'; both made the US pop Top 30 and R&B Top 5. 1977's *Peddlin' Music On The Side* for Warners, meanwhile, contained the afrocentric Going Back To My Roots, which New York group Odyssey took into the UK Top 5 with their reading of the song in 1981.

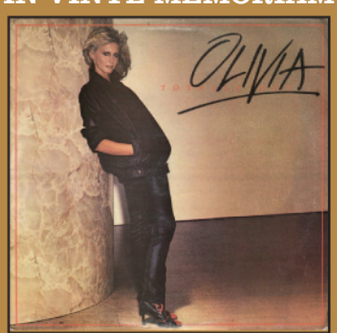
Dozier continued his successful run in the 80s as a writer: with 1984's Invisible, a US Top 40 hit for Alison Moyet; and album tracks Infidelity and Suffer, co-written with Mick Hucknall for Simply Red's 1987 album *Men And Women,* and You've Got It and Turn It Up for their 1989 follow-up *A New Flame*. His co-write, Two Hearts, with Phil Collins for the 1988 movie soundtrack for *Buster* (Collins had already had a No 1 with a cover of You Can't Hurry Love in 1983), won him both a Golden Globe and a Grammy for best song and hit No 1 in the US. With Collins he also scribed Loco In Acapulco for the Four Tops which also featured on the film's soundtrack and provided the Tops with their last UK Top 10 single when it reached No 7.

Inducted into the Rock And Roll Hall Of Fame in 1990 with the Holland brothers, Dozier's last album was 2018's *Reimagination*, which saw him revisit many of the songs he and the Hollands had written together.

"At the time, writing those songs was my day job. I was just happy to be doing something I was passionate about," he told me. "I never realised what we wrote in that tiny studio on 2648 West Grand Boulevard would become such an important part of history. But I'm really pleased that it did." RC

Not Forgotten

IN VINYL MEMORIAM



Olivia Newton-John
Totally Hot
(EMI EMA 789, UK, LP, 1978) **£5**
Gone were the double-denim garb and winsome smiles of previous album covers, substituted for all black leather and a sultry stare on the jacket of Olivia Newton-John's first post-*Grease* effort. The music followed suit, largely eschewing the country-pop of earlier albums for a slick brand of AOR. Lead single A Little More Love is the obvious highlight - a Bee Gees-esque slice of pop perfection - but the breezy soft rock of Please Don't Keep Me Waiting, the horn-filled Talk To Me and the funk-fuelled rock of Deeper Than The Night are also stellar selections on an album that's as tight as those leather trousers. The public took warmly to her new direction, sending the album to No 7 in the US pop chart, her highest position up to that point.
Paul Bowler

Olivia Newton-John: squeaky-clean turned seductive

Olivia Newton-John, died 8 August, age 73. Born in Cambridge but raised in Melbourne, a successful run in an Australian talent show enabled the singer and actor to record her 1966 debut single Til You Say You'll Be Mine in London. Moving semi-permanently to the UK, her debut LP arrived in 1971 and yielded a hit cover of Bob Dylan's If Not for You. A move towards country music on 1973's Let Me Be There resulted in her mainstream breakthrough, the single reaching No 6 in the US pop charts. A string of hit albums and singles followed, and – controversially for a pop-leaning Australian artist –- she won the female vocalist of the year at the 1974 Country Music Association awards. Her appearance in *Grease*, one of the most successful film musicals of all time, and its accompanying album, proved a catalyst for change. In place of her squeaky-clean image a seductive portrait adorned the cover of 1978's hit *Totally Hot* album. *Physical* (1981) continued the adult theme while making her one of pop music's most successful artists – the album went double-platinum and its titular single spent 10 weeks at the top of the US chart. While she would never regain those heights, she continued to release music and make film appearances. In total she sold over 100 million albums across her career. Diagnosed with breast cancer in the early 90s – the disease would return twice more – she founded the Olivia Newton-John Cancer & Wellness Centre.

Sam Gooden (right) with The Impressions

Sam Gooden, died 4 August, age 87. The US singer was a founding member of legendary soul group The Impressions. Formed as The Roosters alongside brothers Arthur and Richard Brooks, the group added Curtis Mayfield and Jerry Butler and were reborn as Jerry Butler And The Impressions in 1958. Following their first R&B hit, For Your Precious Love, the Brooks brothers and Butler left (the latter for a solo career). Adding Fred Cash and renamed The Impressions, Mayfield assumed leadership and become the primary songwriter and lead singer as they released a succession of 60s US hits including Gypsy Woman, It's All Right, I'm So Proud and People Get Ready. Following Mayfield's departure for a solo career in 1970, the group continued to record, scoring their only UK hit single in 1975 with First Impressions. As the group's longest-serving member, Gooden contributed bass vocals for the entirety of their run until he and Cash retired the group in 2018.

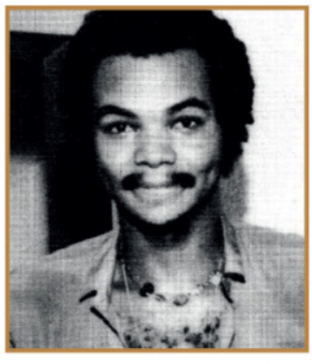
Bill Pitman, died 11 August, age 102. As a member of the legendary session group The Wrecking Crew, the US guitarist (above) contributed to innumerable pop hits and TV/film scores. He began in 1951 as a jazz guitarist with Peggy Lee's band he began recording as a session musician in 1957. Joining the group that became known as The Wrecking Crew as the house band for Phil Spector, they helped realise his Wall Of Sound production style on hits such as The Ronettes' Be My Baby. Later work with The Wrecking Crew included contributions to The Beach Boys' Good Vibrations, Frank Sinatra's Strangers In The Night, Barbra Streisand's The Way We Were, and The Monkees' Papa Gene's Blues. He also played the ukulele intro on BJ Thomas' Raindrops Keep Fallin' on My Head and contributed to films scores for Martin Scorsese's *Goodfellas* and Robert Altman's *MASH*.

Durham with The Seekers

Judith Durham, died 5 August, age 79. The Australian singer was the lead vocalist for Australian folk-pop group The Seekers. After relocating to London, the quartet found huge success in the mid-60s with Durham's clear-cut soprano vocals at the heart of UK chart-toppers I'll Never Find Another You and The Carnival is Over. Further UK hits included Georgy Girl (which also reached US No 2) and A World of Our Own. Always a big draw in their native country – they performed in front of a crowd of more than 200,000 at Melbourne's Sidney Myer Music Bowl in 1967 – The Seekers sold over 50 million records worldwide. After leaving the group in 1968, she released a series of solo albums.

Darryl Hunt, died 8 August, age 72. The bassist and songwriter was best-known as a member of The Pogues. Born in Hampshire, he began his career with pub rock band Plummet Airlines (originally The Brothel Creepers) who released two singles, including 1976's Stiff Records-released Silver Shirt. Following a stint in pop-punk group The Favourites, he began driving and tour managing The Pogues. He replaced Cait O'Riordan as the group's permanent bassist in 1986, appearing on the group's subsequent work including 1988's *If I Should Fall From Grace With God* album which featured the Christmas hit, Fairytale of New York. He has writing credits on several of their songs.

Adam Wade, died 7 July, age 87. Though best-known as America's first black game show host, the TV actor gained success as a singer in his early career. Often compared to Johnny Mathis due to his easy listening style, he reached the US Top 10 with three consecutive singles in the early 60s: Take Good Care of Her, As If I Didn't Know, and The Writing On The Wall.



Michael Henderson, died 19 July, age 71. The American jazz and soul bassist and R&B vocalist first gained notice for his bass prowess as a Detroit-based session musician in the 60s. Spotted by Stevie Wonder, who enlisted him for his touring band, he next gained the attention of Miles Davis who employed him on classic fusion albums, including 1971's *Jack Johnson* and *Live-Evil*, 1972's *On The Corner* and 1975's *Agharta*. After leaving Davis' band, he went on to release solo albums, beginning with 1976's *Solid* and ending with 1986's *Bedtime Stories*, while he also sang on Norman Connors' US hit You Are My Starship.

Tom Wright, died date unknown, age 78. The American rock photographer and tour manager studied photography at Ealing in the early 60s, bonding with fellow student Pete Townshend over a passion for American blues. When Wright returned to the US, he left Townshend his record collection which helped mould The Who co-founder's future direction as a songwriter. Employed as The Who's road manager and tour photographer on their 1967 summer US tour he re-joined them for another two US tours in 1968. He later photographed Rod Stewart and the Faces, The Rolling Stones, and Elvis Costello.

David Muse, died 6 August, age 73. The American singer, songwriter, composer, producer, and multi-instrumentalist was best-known as a member of country-rockers Firefall. Joining the band a year after their formation in 1975, he played flute, saxophone and keyboard parts on a series of albums through the 70s, including their platinum-selling 1976 self-titled debut. After leaving in 1981 he released solo albums and played with The Marshall Tucker Band.

Bob Rafelson, died 23 July, age 89. The American film director, writer, and producer was also the co-creator of The Monkees. Formed as a television music group modelled on The Beatles, he directed several shows, and served as a producer. When the series ended, he directed the band in 1968's psychedelic pop film, *Head*. The film, his first as a director, was considered a failure but has gained cult status since.

Raymond Raposa, died 30 July, age 41. The US singer-songwriter recorded psychedelic folk music under the name Castanets. Signed to Sufjan Stevens' Asthmatic Kitty label, Castanets' 2004 debut LP *Cathedral* was followed by five further albums over the next decade.

Colin Harkness, died in July, age 62. The singer and rhythm guitarist was best-known as a co-founding member of NWOBHM group Spider. Formed in the Wirral town of Wallasey in 1977, the group were often compared to Status Quo due to their upbeat brand of boogie. With Harkness as frontman they released three albums: *Rock 'n' Roll Gypsies* (1982), *Rough Justice* (1984) and *Raise the Banner (For Rock 'n' Roll)* (1986).

Mike Lang, died 5 August, age 80. The American pianist and composer played on an estimated 2,000 Hollywood film and TV scores dating back to the mid-60s including for composers John Williams' *Close Encounters Of The Third Kind*, John Barry's *Body Heat*, Henry Mancini's *10* and Lalo Schifrin's *The Competition*. He also recorded albums with Aretha Franklin, Barbra Streisand, Sarah Vaughan, Dusty Springfield, and Tom Waits.

Philip Drucker, died 16 July, age 63. The US percussionist was a founding member of Los Angeles-based post-punk band Savage Republic, with whom he recorded the seminal album *Tragic Figures* (1982). After the band's 1983 split he formed the experimental rock group 17 Pygmies.

Nichelle Nichols, died 30 July, age 89. Best known for her role playing Lieutenant Uhura in the original *Star Trek* TV series, the US actress was also a renowned singer, playing with Duke Ellington & His Orchestra and recording the 1967 solo album, *Down To Earth*.

Nicky Moore, died 3 August, age 75. The singer, songwriter, and guitarist's early career saw him fronting blues-rock group Hackensack who released the album *Up The Hard Way* in 1974. After singing for Tiger, he replaced Bruce Dickinson in Samson, where his solid blues rock vocals augmented Paul Samson's guitar on two albums, *Before The Storm* (1982) and *Don't Get Mad Get Even* (1984). When the band split, he sang on Paul Samson's solo *Joint Forces* before forming the more AOR-oriented Mammoth. In 2000 he joined a reformed Samson. **Joe Geesin**

Jimy Sohns, died 29 July, age 75. The US musician was lead vocalist and co-founder of 60s Chicago rock band The Shadows Of Knight. Playing a take on British blues that reflected their roots – "We've taken the English version of the blues and re-added a Chicago touch" was their self-description - the group scored a Top 10 US hit in 1966 with a cover of Them's Gloria. Among their other singles, Oh Yeah was later featured on the influential garage-rock/proto-punk compilation album *Nuggets*.

Mo Ostin, died 31 July, age 95. The US-born music executive was one of the first to prioritise artists as a creative force. During his 31 years at Warner/Reprise from 1963 to 1994 (he was chairman/CEO from 1972 onwards) he signed The Kinks and Jimi Hendrix and oversaw albums by Neil Young, Joni Mitchell, Van Morrison, Paul Simon, the Grateful Dead and Randy Newman. Under his tenure, Fleetwood Mac's *Rumours* spent 31 weeks at US No 1.

David Dalton, died 11 July, age 80. One of *Rolling Stone* magazine's earliest writers, the British born-American author profiled everyone from Janis Joplin to Little Richard. Among his books were the Joplin biography *Janis* (1972), and *Who Is That Man? In Search of the Real Bob Dylan* (2012).

Bernard Cribbins, died 27 July, age 93. Alongside his varied film and children's TV roles, the much-loved actor enjoyed a successful career as a singer of comic songs. Recorded at Abbey Road Studios and produced by George Martin, the 1962 singles The Hole in the Ground and Right, Said Fred both hit the UK Top 10. A third song that year, Gossip Calypso, also made the Top 30.

Classie Ballou, died 27 July, age 84. The Southwest Louisiana blues guitarist accompanied the accordionist Boozoo Chavis on the 1955 zydeco classic Paper In My Shoe on Goldband Records. He also recorded R&B 45s for the Excello-Nasco labels in Nashville and for the obscure Token and Soulsville USA labels. In 1983, he recorded for the Lanor label and performed as Classie Ballou and His Family Band, forming his own Yeah Baby label in 1994. **Tony Burke**

Others who passed away recently include: **Sandy Roberton**, British record producer for Steeleye Span, John Martyn, Iain Matthews; **Brian Cram**, trumpet player for Toronto jazz/rock group Guh; **Jody Abbott**, original drummer for US rock band Fuel; **Bob Heathcote**, former bassist with Suicidal Tendencies; **Frankie Davidson**, Australia-based entertainer known for the Australian hit Gimme Dat Ding; **Charles Ward**, co-founder of residential recording studio Rockfield Studios which played host to recording sessions by Queen, Black Sabbath, Iggy Pop, Oasis, Manic Street Preachers; **Ian McCausland**, Australian graphic artist who created artwork for The Rolling Stones, The Who; **Ihsan Al Mounzer**, Lebanese composer often described as the father of belly-dance disco; **Gord Lewis**, guitarist for early Canadian punk group Teenage Head; **Archie Roach**, Australian singer, songwriter and Aboriginal activist; **Bernard Belle**, US composer, producer, and musician who co-wrote Michael Jackson's Remember The Time, and produced or wrote for Guy, Bobby Brown, Whitney Houston; **Bruno "Pop N Taco" Falcon**, US hip hop dancer and choreographer who pioneered the style of locking and later worked with Michael Jackson; **John King**, co-founder of Memphis-based Ardent Records, music promoter and radio historian.

All obits by Paul Bowler unless otherwise stated

Photos: Bill Pitman, Micheal Anderon, David Muse, Bernard Cribbins Facebook. Raymond Raposa courtesy of Asthmatic Kitty

musictovisit

Bob Stanley carries pop's baggage everywhere

When Frankie went to Hollywood

Back in the mid-90s, Saint Etienne were asked to perform on a pilot TV show. The concept was that it would run like a Saturday night variety show, but it would take place in someone's house. The poor, unfortunate family – who saw technicians breaking photo frames and drilling through walls - lived in Ilford. We were theoretically the teenage daughter's favourite band (at least, our plugger had convinced the producers this was the case). The Gran, on the other hand, had asked if Frankie Vaughan could perform. And he did. TV shows being what they are, there was plenty of sitting around. I remember Frankie sitting on the patio, on his own, always smiling but looking like he should really be indoors with a blanket around him. I wanted to go over and talk to him but couldn't think of anything to say.

Now, I wouldn't even know where to start. Mr Entertainment himself! He covered so much ground that, even though there are large swathes of his back catalogue that hold no magic for me, there are still plenty of points of intersection. Start right at the beginning, and we have a similar family history, with Russian Jewish grandparents. I mention this because it's where Frank Abelson got his stage name – his gran would call him her "norm-ba vorn boy." He was born in Liverpool on 3 February 1928, a reason to celebrate that day rather than mourn Buddy Holly and Joe Meek, then went to Lancaster College of Art on a scholarship. Commercial art was his bag (I'd love to see some examples) and, after national service, he transferred to Leeds College of Art where he got a feel for the stage during the 1949 rag week. Pretty soon he had a record deal and, by the mid-50s, was having hits with rocking covers of Boyd Bennett's Seventeen and, intriguingly, Dorothy Collins' My Boy Flat Top, on which he didn't bother altering the gender.

The natural progression for the pre-Beatles British pop singer was the halls, the London Palladium, then the big screen. Frankie ended up in a few films, playing a tearaway teen in *These Dangerous Years* when he was on the cusp of 30. He then went a step further than the likes of Cliff and went to Hollywood where, in 1960, he co-starred in a film called *Let's Make Love* with Marilyn Monroe. I'm not making this up. What happened next? Frankie kissed Marilyn goodbye because he was homesick and returned to England.

Back home, he joined the elite number of pop stars who also played non-league football, signing for the London League club Wingate, the only semi-pro Jewish club in the country. Fun fact – the England team trained at Wingate's ground during the 1966 World Cup, shortly before it was entombed in concrete, buried under junction one of the M1 (or junction Vaughan, as I call it).

Are Frankie's records collectable? No, but that's fine if you want to amass a collection

At the Festival Hall a few years back, Burt Bacharach was reminiscing about the No 1s he'd had in Britain thanks to cover versions: there was Cilla, of course, The Walker Brothers, Michael Holliday, Sandie Shaw… and, oh, Frankie Vaughan's Tower Of Strength. He repeated Frankie's name and chuckled, shaking his head. This diminished Burt a little in my eyes. Play Gene McDaniels' original, Bacharach-produced Tower of Strength, and then play Frankie's version, all blood-and-guts, literally an Empire State of a man falling to the ground. There's no comparison. Similarly, he took Jim Lowe's 1956 US No 1 Green Door and gave it a high leg-kick: "Greeeeen door-WAH!" Shaky's 1981 version sensibly used Frankie's blueprint.

When the hits tailed off in the mid-50s, there was the odd 45 that stood out. He tackled The Beatles' Wait from *Rubber Soul* – has anyone else ever covered it? – and was not embarrassed. There were also forays into exotica (Kookie Little Paradise), popcorn (Travellin' Man, You're The One For Me), northern beat ballads (There Goes The Forgotten Man), and R&B rave-ups (Susie Q – not the Dale Hawkins one, a different one, with great backing vocals from The Breakaways).

Are Frankie's records collectable? No, not on the whole, which is fine if, like me, you want to amass a collection. The exception is a single he made in 1983 called Stockport. Frankie lived in High Wycombe at the time, but you'd never guess it from his devoted performance: "I've travelled up and down this country, from the Pennines to Land's End. But if you ask my favourite place of all, the answer isn't hard to comprehend." Well, to be honest, it is, unless you've got a thing for hat museums or viaducts that traverse town centres. Arranger Richard Niles does his best Nelson Riddle and Frankie sings his heart out about "the smell of cotton". You can read between the lines to ascertain whether Stockport really is Frankie's favourite destination: "The people seem to be so friendly, the houses seem to say, 'Come in'." Seem to, is it? Anyway, a copy of Stockport will set you back a good £50.

Frankie passed away in 1999, not long after I failed to strike up a conversation with him on a patio in Ilford. He was a breed of performer who just doesn't exist anymore, and his CV is wild. Go through his catalogue judiciously and he could even be your hero.

Bob Stanley's* Let's Do It: The Birth Of Pop *is published by Faber.

EMERSON, LAKE & PALMER
SINGLES

A career-spanning collection, 1971-1992, deluxe two-part boxset with 12 x 7" fan favourite singles on colour vinyl.

Includes 'Lucky Man', 'From The Beginning', 'Fanfare For The Common Man' and more.

Remastered audio alongside newly imagined art cards inspired by the original sleeves.

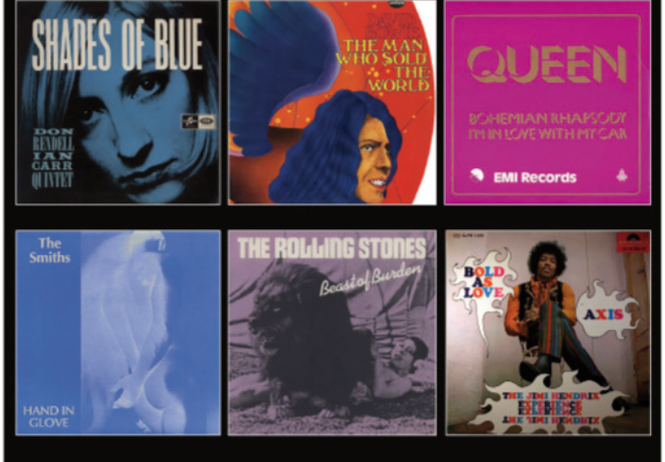
Also includes extended booklet with detailed notes, foreword from Carl Palmer and rare band photos.

OUT 26TH AUGUST

BMG

we buy vintage vinyl, CDs, pop & rock memorabilia

60s & 70s pop & rock, progressive, psychedelic
new wave, punk, indie, folk, blues, soul & jazz
rare posters and memorabilia



one-off rarities or complete collections, sought & bought

come to our monthly buying days – check site for info

01474 815 099
buyers@991.com

991.com answer the call

99

YOUR RECORD COLLECTION JUST GOT BETTER

Used Vinyl Specialists
Worldwide Shipping Online

FLASHBACK RECORDS

50 Essex Road, Islington, N1 8LR
020 7354 9356
131 Bethnal Green, Shoreditch, E2 7DG
020 3780 1900
26 Topsfield Parade, Crouch End, N8 8PT
020 8342 9633

www.flashback.co.uk

NEW CROUCH END SHOP
flashback
NOW OPEN

maconblack

Ian McCann wonders if we are willing to waive the flaws of our heroes

I'm intrigued by Judy Stone. I'm not particularly a fan of this boldly cancer-surviving, highly charitable, utterly decent, indeed decorated Australian singer, though 4,003,221 Tears From Now is rather jolly in that Boom Bang A Bang manner, and her cover of Sandy Posey's Born A Woman is mighty fine. But you know me by now, right? Chirpy polka-pop in the 60s Europop style ain't my cup of Rosie Lea, and though The Wedding is a decent record, and the demands she makes in her version of Tanya Tucker's Would You Lay With Me In A Field Of Stone are shockingly contemporary, they're not quite to my taste. Ms Stone's records are often country, and for me, the genre doesn't extend far beyond Hank Williams. But I have a special reason for my fascination. I think Judy Stone is David Bowie.

Did you cringe when Prince became TAFKAP? I did, but now I reckon he was correct to do so

I've got no proof of this. Logic dictates it can't be true. However, a lack of proof means nothing these days. Hell, some people would happily re-elect a man who thought injecting them with bleach might fix Covid. Michael Gove, an intelligent chap, reckoned "the people of this country have had enough of experts", so knowledge, edumacation and book learnin' mean nothing. Suits me: you have doubtless twigged I know little about music, riting or jernlism. I just happen to have bought a stack of old records, own a laptop, and have the cojones to inflict my igrance on the public. I'm not alone. A lot of criticism boils down to "I like this" or "Eww, that sucks". Many of us have visited an acclaimed restaurant and found it inferior to a greasy spoon, or have seen our fave band's magnum opus pronounced the pathetic whimpering of privileged tosspots. It's clear many reviews are more about taste and prejudice than anything else. Critics do sometimes suppress their biases in the service of fairness, or if they go drinking with the band, but often a reader is required to recall what they know of a writer and weigh up whether they concur with their worldview before accepting a critical opinion.

However, that suggests that fans are less biased than music writers. I am not referring to you, dear reader: clearly you are level-headed and wise because you choose to read this page. But we've all met fans so fixated on particular artists that if said musician bombed an orphanage, the fan would somehow excuse them. This page recently mentioned my embarrassment at some of the behaviour of my hero, James Brown, but my adoration remains. How about Phil Spector's admirers? I feel for them. Did you cringe when Prince became TAFKAP? I did, but now I reckon he was correct to do so. Many stars are insulated from the real world and occasionally clash with it, producing bizarre consequences, leaving fans wondering if their idol is bonkers.

A similar WTF response can apply when a luminary serves up a musical clunker. How about Man Gave Names To All The Animals? I am not a Dylanophile, but *really*, is this the best born-again Bob could do, considering all the Biblical glory available as inspiration? True fans accord the benefit of the doubt to the objects of their affections. Their heroes may be embarrassing, do daft, even vile things, but they did make a brilliant album in 1969 and it's the pinnacle of a career by which artistes are judged, not the nadir. Blimey, you've only gotta read about the lives of *proper* artists, yunno, painters, novelists an' that, to know that those blessed with genius are cursed with flaws as a counterbalance. It has to be that way, otherwise they'd be gods, not human, and we'd never understand a thing they did. Often, we forgive their faults, if we really *believe*.

If we are willing to waive the flaws of our heroes, it's no giant leap to decide things at random. On websites about records, I sometimes see claims presented as facts, when said facts can never be confirmed. Is so-and-so edition of a record the first pressing because somebody who owns it says it is and posts this opinion online? Perhaps it is, maybe it ain't. That's a dilemma for collectors, because if there are six pressings of an album and you want to own the original, which do you buy? The one assumed to be the first pressing, because a website says so? Another way is to buy all six: one must be the first press... unless another is discovered, gulp. This can be expensive and frustrating, but it keeps us collectors interested. It boils down to this: a lot of musical history was never written down. So we fill the gaps with what we know, what we can discover, what our senses tell us. Sometimes this is incorrect, even when it feels right, but we buy what we believe in.

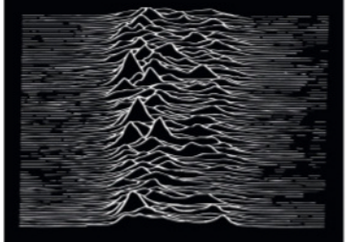
Some of us miss David Bowie. We want more of him, despite the huge number of records and other artworks he left behind. We dream he's still out there, somewhere, like Elvis down the chip shop. I feel like that. I remember buying The Jean Genie at HMV, and sitting listening to my mate's copy of *Ziggy Stardust* on a gloomy evening, deciphering its message for my 13-year-old brain. I adored *Scary Monsters*. *Blackstar* was astonishing and the video for Lazarus remains painfully real for those of us who've watched helplessly as our loved ones suffer. I'd like Bowie to still be here, reminding us of our flaws, our humanity, our fantasies. To that end, I have decided that Judy Stone is David Bowie. It's untrue and utterly ridiculous, but she did look like him. Sometimes. A bit. That's enough to start a rumour if you, as a fan, are clinging to a dream, and really *believe*.

Ian McCann is watching* Lazarus, *too often

TRANSMISSION

THE SOUND OF

JOY DIVISION



FRIDAY 23 SEPTEMBER
NEWCASTLE
THE CLUNY

SATURDAY 05 NOVEMBER
GILLINGHAM
GLASSBOX THEATRE

SATURDAY 12 NOVEMBER
MANCHESTER
REBELLION

FRIDAY 18 NOVEMBER
LONDON, 229

SATURDAY 19 NOVEMBER
CAMBRIDGE, MASH

FRIDAY 25 NOVEMBER
BRISTOL
THE EXCHANGE

CLEARWATER CREEDENCE REVIVAL

+ SUPPORT JOE MARTIN

OCTOBER

THU 20 LINCOLN ENGINE SHED
FRI 21 GLASGOW QMU
SAT 22 EDINBURGH QUEENS HALL
SUN 23 ABERDEEN LEMON TREE
TUE 25 COLCHESTER ARTS CENTRE
THU 27 NORTHAMPTON ROADMENDER
FRI 28 LIVERPOOL HANGAR 34
SAT 29 LEEDS BECKETT UNIVERSITY
SUN 30 NEWCASTLE WYLAM BREWERY

NOVEMBER

WED 02 NORWICH EPIC STUDIOS
THU 03 BATH KOMEDIA
FRI 04 CARDIFF Y PLAS
SAT 05 DORKING DORKING HALLS
MON 07 BRISTOL THE FLEECE
WED 09 SHEFFIELD LEADMILL
THU 10 SWINDON MECA
FRI 11 NOTTINGHAM THE LEVEL
SAT 12 ROYAL LEAMINGTON SPA THE ASSEMBLY
MON 14 BELFAST LIMELIGHT
WED 16 STROUD SUBSCRIPTION ROOMS
THU 17 SOUTHAMPTON ENGINE ROOMS
FRI 18 GILLINGHAM THE GREAT HALL
SAT 19 LONDON INDIGO AT THE O2

FROM THE JAM

BEAT SURRENDER

40TH ANNIVERSARY

+ VERY SPECIAL GUESTS

BUZZCOCKS

7 OCT DORKING, DORKING HALLS
14 OCT NORWICH, LCR UEA
15 OCT SCARBOROUGH, SPA
28 OCT WOLVERHAMPTON, KK STEEL MILL
29 OCT SHEFFIELD, THE FOUNDRY
4 NOV GILLINGHAM, THE GREAT HALL
12 NOV LEEDS, BECKETT UNIVERSITY
18 NOV CHELTENHAM, TOWN HALL
19 NOV CARDIFF, THE GREAT HALL
25 NOV COVENTRY, HMV EMPIRE
26 NOV NOTTINGHAM, ROCK CITY
2 DEC GUILDFORD, G LIVE
3 DEC BRIGHTON, CENTRE
9 DEC LONDON, INDIGO AT THE O2
20 JAN BATH, THE FORUM
21 JAN CAMBRIDGE, CORN EXCHANGE
27 JAN EDINBURGH, QUEENS HALL
28 JAN GLASGOW, BARROWLANDS
10 MAR NEWCASTLE, BOILER SHOP
11 MAR MIDDLESBROUGH, TOWN HALL
31 MAR BIRMINGHAM, TOWN HALL
1 APR MANCHESTER, O2 RITZ
14 APR ROYAL LEAMINGTON SPA, THE ASSEMBLY
15 APR LINCOLN, ENGINE SHED
20 APR WARRINGTON, PARR HALL
21 APR LIVERPOOL, EVENTIM OLYMPIA
22 APR BELFAST, LIMELIGHT
28 APR MARGATE, DREAMLAND
29 APR BEXHILL, DE LA WARR PAVILION

STONE FOUNDATION

+ SPECIAL GUESTS

SAT 08 OCT COVENTRY, HMV EMPIRE
FRI 14 OCT DUNDEE, BEAT GENERATOR
SAT 15 OCT GLASGOW, ORAN MOR
THU 20 OCT NORWICH, EPIC STUDIOS
FRI 21 OCT GILLINGHAM, GLASSBOX THEATRE
SAT 22 OCT BEDFORD, ESQUIRES
SAT 29 OCT SOUTHAMPTON, THE BROOK
FRI 04 NOV PETERBOROUGH, THE MET LOUNGE
SAT 05 NOV SOUTHEND, CHINNERYS

THU 10 NOV BRISTOL, THE FLEECE
FRI 11 NOV LONDON, KOKO
SAT 12 NOV NOTTINGHAM, THE LEVEL
THU 17 NOV LEEDS, THE OLD WOOLLEN
FRI 18 NOV EDINBURGH, LIQUID ROOM
SAT 19 NOV MANCHESTER, REBELLION
FRI 02 DEC BLACKPOOL, BOOTLEG SOCIAL
SAT 03 DEC NEWCASTLE, RIVERSIDE
SUN 11 DEC GUILDFORD, THE HOLROYD

nine below zero

'third degree' 40th anniversary tour 1982-2022

4 Nov London, Under the Bridge
10 Nov Birmingham, Jam House
11 Nov Cardiff, Globe
12 Nov Lancaster, Kanteena
13 Nov Shrewsbury, Theatre Severn
17 Nov Cobham, The Church
18 Nov Derby, Flowerpot
19 Nov Bristol, Thekla
26 Nov Shoreham-by-Sea, Ropetackle
30 Nov Stroud, Subscription Rooms
1 Dec Liverpool, The Cavern
2 Dec Glasgow, Oran Mor
9 Dec Newcastle, The Cluny
10 Dec Wimborne, The Tivoli
20 Jan Chelmsford, Social Club
27 Jan Milton Keynes, The Stables
28 Jan Haslemere, Haslemere Hall

AGMP.CO.UK | SEETICKETS.COM

0871 220 0260 facebook.com/agmpconcerts @agmpconcerts

AGMP

davidquantick likes

...to write a column for *Record Collector*. Yay

What's in a name? Everything and nothing

"What's in a kiss?" asked Gilbert O'Sullivan. "What's in the fridge?" asked the Cramps. And what's in a name, asked millions of hopeful bands around the world. Because names are incredibly important. Or are they? The late, great Steven Wells maintained, correctly, that the two greatest bands in the world – The Beatles and the Sex Pistols – had absolutely terrible names, and he was right. Imagine looking at those names now without any knowledge of their history and import: you'd refuse to book them for a student union gig, never mind believe they were going to be brilliant.

Band names are apparently very important. Having a cool name is everything, we are told. And there are groups whose names fill the thin oval in the Venn diagram intersection of GREAT NAME and GREAT GROUP. Roxy Music, famously, whose name indicates both image and sound. Buzzcocks, which manages to be cheeky and scary both at the same time. The Pretty Things, a name which tells you where they're coming from and that they don't give a toss. Blur, which is not only a fine sort of art school name but a million times better than the band's own idea for a band name, which was Seymour.

Look at the success of Fleetwood Mac, whose name is hardly enthralling

Great names do litter rock – The Supremes, which radiates confidence and class, for example, or Funkadelic, which is perfectly descriptive, like Metallica or Devo – but if it's true that a great band name will help you then how to explain the failure of bands with excellent names like (the under-rated) Kinky Machine or (the less underrated) Menswear. It's true that Clive Pig and the Hopeful Chinamen (makers of the superb Happy Birthday Sweet Sixteen) and Dumpy's Rusty Nuts (the great legends of the *NME* gig guide) both lumbered themselves with names that would actively hinder their chart progress. But look at the success of Fleetwood Mac, whose name is hardly enthralling (ironically, it's worse than that of the act who saved Fleetwood Mac's career, the equally name-faced Buckingham Nicks. We should, I suppose, just be grateful that they didn't call themselves Fleetwood Buckingham Nicks Mac, which sounds like a mid-70s Kinks song. (The Kinks! That's a really bad name).

It's hard to tell, of course, what makes a good band name. Why is Dexys Midnight Runners such a great name and Manic Street Preachers not? Why is The Jam an awful name and The Clash a good one? What's so good about The Spiders From Mars and so bad about Woody Woodmansey's U-Boat? Tricky to put your finger on, but instinctively, one just knows.

One of the problems of naming a band is that it's become a Thing. People used to just name bands by thinking of a cool word and adding a "The" – The Tremeloes, The Hollies, The Shadows – and then, when that became uncool, thought of names by making memorable phrases like Spooky Tooth, Moby Grape or, um, Toe Fat. A name needed no meaning, it just had to sound great like Mott The Hoople or Tangerine Dream. Punk took us back to "The" bands again, and then the 80s and onward calmed things down into a sort of generic name soup: U2, R.E.M., Radiohead, Coldplay, names designed to send a thrill up nobody's spine.

But now there's an element in naming bands which is best described as, ahem, That Would Be A Good Name For A Band Syndrome. This is the process whereby someone names a band by coming up with a title or a word – but it's generally a mouth-breaking phrase – and saying, "That would be a good name for a band." The problem with That Would Be A Good Name For A Band Syndrome is that 12 times out of 10 the resulting name is something that turns out to be an awful name for a band: just because it looks like a good name for a band and resembles actual good names for a band does not mean it is an actual good name for a band. I'm looking at you, Biffy Clyro, and I'm doing that fingers and eyes thing at you, Hootie And The Blowfish (Hootie And The Blowfish is probably, no definitely, the worst name for a band of all time, don't write in).

It's a similar syndrome to the internet meme of a photo of John Peel captioned something like, "And that was the new single by Hospital Waiting Times", or the other one where someone says, "I saw Enormous Flying Ant Swarms at the Bull and Gate," where the joke is that a common-ish phrase sounds like a band name. Of course, it never does because then it would be a band name. Thus, it is with That Would Be A Good Name For A Band Syndrome: if it was a good name for a band, then it would be you get the picture yes we see.

And there we have it, the world's problems solved once again. Final thought: the best moment in Great Band Name history is the day The Crucial Three (great name) split up and we got three great band names for the price of one. Bye!

David Quantick's novel,* Ricky's Hand, *is published by Titan.

Critically acclaimed new instrumental project featuring seven Talk Talk/Mark Hollis alumni including Robbie McIntosh, Phill Brown, Martin Ditcham and Simon Edwards, plus veterans of Pink Floyd, Dire Straits, Blur, blues icon Eric Bibb and jazz virtuosos, Gary Alesbrook and Andy Panayi.

"A fascinating project… Rekindles the spirit of Talk Talk to startling effect… channels their psychedelic post-rock vibe to an almost eerie degree."
- Prog Magazine

"A tantalising project evokes the spirit of latter-era Talk Talk and David Gilmour-led late-period Pink Floyd... A gorgeous record, highly recommended for fans of Hollis' sparse aesthetic."
- Classic Pop Magazine

"Solace is played beautifully throughout…there are striking moments like the massive fuzz guitars of The Tree of Life segueing into a dialogue of muted brass…"
- Mojo Magazine

LIVE IN 2022

THE HALF MOON, PUTNEY
Wednesday 26th October

ST LUKE'S, BOURNEMOUTH
Friday 28th October

DARESHACK, BRISTOL
Saturday 29th October

LIVE IN 2023

BAND ON THE WALL, MANCHESTER
Friday 20th January

THE BRUDENELL SOCIAL CLUB, LEEDS
Saturday 21st January

Order 'Solace' on CD and heavyweight vinyl, find tickets and find our social media channels at...

www.linktr.ee/heldbytrees **@heldbytrees**

Plastic Wax Records

222 Cheltenham Road, Bristol BS6 5QU

(10 Minutes from Temple Meads Railway Station, Bristol Bus Station and the M32)

Plastic Wax Records is Bristol's longest established independent record shop with the largest range of used vinyl and CDs in the South West, including rare collector editions. We cover most genres: **Rock, Reggae, Soul, Punk, Hip Hop, Prog, Indie, Electronica, Ska, Funk, African, Country, Jazz, Classical** and **Soundtracks.**

We are the leading stockist for **Bristol Archive Records**, who showcase music from the diverse Bristol music scene and feature many artists and releases that are rare or never before released, and **Reggae Archive Records** who feature music from British Reggae labels and artists.

We also offer special discounts for bulk purchases so please enquire for details.

Looking to sell? We are constantly looking to purchase good quality stock so if you are looking to sell your collection or even rare single records or CDs please contact us.

OPENING HOURS

Monday 12noon – 4.30pm • Tuesday - Friday 9.30am – 7.00pm
Saturday 9.30am – 6.00pm • Sunday 12noon – 4.30pm

Telephone: **+44 (0) 1179427368**
Web: **www.plasticwaxrecords.com**
Facebook: **Plastic Wax Records**
email: **dave.kellard@plasticwaxrecords.com**

HEYDAY

MAIL ORDER
BOX 131, 548 – 550 ELDER HOUSE, ELDER GATE, MILTON KEYNES, MK9 1LR
TEL: 01908 663 459
e-mail: nick@heyday-mo.com
website: www.heyday-mo.com

COMPACT DISCS

SHEMEKIA COPELAND / DONE COME TOO FAR New album on Alligator label. Rousing blues vocals. £11.99
FAIRPORT CONVENTION / LIVE AT ROCKPALAST (CD/DVD) 1976 performance. £17.99
FLASH / IN THE U.S.A. (3CD) Restored live recordings 1972-73 with booklet. Peter Banks led prog band. UK P/P – see below. £20.99
PHIL GUY – JIMMY DAWKINS – BUDDY GUY – MAURICE VAUGHAN / CLASSIC CHICAGO STUDIO SESSION 1982 (2CD) Roaring Chicago blues session. £13.99
HERON / TWICE AS NICE... CD Reissue of 1972 Decca label album. Digipackaging. £12.99
ASHLEY HUTCHINGS / MORE SONGS FROM THE SHOWS Featuring live tracks from the last 6 years. £11.99
RAHSAAN ROLAND KIRK / LIVE AT RONNIE SCOTT'S 1963 Unreleased performance. £15.99
NICO / REIMS CATHEDRAL 13.12.74 5 tracks. Card sleeve with liner notes. £12.99
ROOPA PANESAR / SUBHA New album by UK sitarist. Morning ragas. Features tabla. £12.99
PLAINSONG / FOLLOWING AMELIA (6CD) Due in October. 1972 recordings and more. BBC sessions, live, 'Now We Are 3' album and more. UK P/P – see below. £34.99
DUFFY POWER / INNOVATIONS Reissue of 1971 album of 60s recordings, now expanded to include 11 bonus tracks! £14.99
SQUALLS / LIVE FROM THE 40 WATT 80s Athens, GA band. 24 tracks recorded live in the early 80s at the 40 Watt Club. £12.99
HORACE TAPSCOTT QUINTET / THE QUINTET Unreleased album recorded in 1969 and produced by Bob Thiele. From master tapes found in the Flying Dutchman archives. £10.99
TUDOR LODGE / SAME 1971 album of progressive folk rock. 1 bonus tracks. £11.99
V.A. / CLOWNS EXIT LAUGHING – THE JIMMY WEBB SONGBOOK 24 tracks. Glen Campbell, Everly Brothers, Fortunes, 5th Dimension and more! £13.99
V.A. / GIRLS WITH GUITARS – GONNA SHAKE! The series continues. 25 tracks. Chymes, Liverbirds, Girls Take Over, Goldie & Gingerbreads and others. £13.99
V.A. / RAW MOD 21 tracks of Mod rarities taken from acetates 1965-68. Detailed liner notes. Tamasins, Shanes, System, Kontax, Jokers Wilde and others. £10.99
V.A. / THE SOUND OF BRILL BUILDING – ALL GIRLS EDITION Includes Shirelles, Dionne Warwick, Timi Yuro, Connie Francis, Jackie De Shannon and more. ..... £ 9.99
V.A. / TRAIN TIME – BLUES SONGS ABOUT TRAINS & TRAIN JOURNEYS 27 tracks. Muddy Waters, Tiny Bradshaw, Little Junior Parker and more! ..... £ 9.99
V.A. / VISION ON SOUND ON Celebrating 100 years of British broadcasting. TV themes, radio jingles, TV commercials. Includes many rarities. ..... £ 9.99
V.A. / WE ALL SHINE ON Celebrating the music of 1970. 22 tracks. Bill Lloyd, Bobby Sutcliff, Mitch Easter, Starbelly, Richard Barone and more. £10.99
YARDBIRDS / LIVE IN FRANCE 15 tracks recorded for French TV & radio 1965 – 1968. ..... £14.99

VINYL

TANGERINE DREAM / VIEWS FROM A RED TRAIN (2LP) Reissue in g/fold sleeve. 2008 album originally intended to be an Edgar Froese solo release. £26.99

POST/PACKING UK: CD/2CD/7"/DVD £1.55 first then 50p after / Multiple CD/DVD Sets £3.50 first, then £0.50 after / LP £3.50 first then £0.50 after. Double LP £4.00
Cheques/P.O.'s payable to Heyday Mail Order. Please include telephone number.
Please include SAE/IRC if requiring information by post ..Thanks.

MasterCard VISA Maestro

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Cold War games

The Cold War was great, wasn't it? Pop stars loved the Cold War. Big Dave Bowie moved to Berlin with little Iggy Pop, and they took loads of cool drugs by the Berlin Wall and recorded songs like Warszawa. Kraftwerk made an album called *Trans-Europe Express* and even mentioned Dave and Ig by name. That was cool. Punk liked the Cold War, too. When it wasn't shouting about "getting nicked", for "fighting in the road", it was telling people off for taking a "cheap holiday in other people's misery" and looking at the Berlin Wall. I don't think Johnny Rotten was specifically telling Iggy and Dave off for standing near the Berlin Wall, I think he was just telling Johnny Tourist off. It was all a bit confusing.

The New Romantics loved a bit of Cold War chic as well. Witness the young Robert Elms introducing the Spands on BBC2, chillingly intoning, *"Ladies and Gentlemen, I give you The Spandau Ballet."* In the early 80s, any pop star who wasn't dabbling in Cold War imagery wasn't pulling their weight. Everyone suddenly wanted to be German: Cabaret Voltaire sang in, erm, German accents; The Mobiles were Drowning In Berlin; The Birthday Party moved to Berlin to stand by the Berlin Wall; and The Passions were In Love With A German Film Star. It was never specified whether the film star in question was East German; we all assumed he was. Even though it was very unlikely that anyone would be doing anything as decadent as "making films" in East Berlin.

Cold War chic reached its apex when Ultravox released their epic Peter 'Check Point Charlie' Powell-endorsed Vienna. OK, so Vienna wasn't really anything to do with the Cold War, and there was also quite a lot of Weimar Republic chic going on at the time, but who cares? Since when have pop stars ever been historians? More to the point, in good old 2022, it's looking like the Cold War is back, back, back! Awlright.

If you really want to take the cultural temperature of a country in the mid-20th century, no need to call up Richard Davenport-Hines; instead, just look at the guitars that were produced. In the US, Fenders and Gibsons (the former sleek and space age, the latter solid, reliable, macho like The Marlboro Man); in the UK, ugly, clunking, poor American rip-offs, like Burns and Watkins; in Japan, cheap space-age hybrids like Teisco, built for mass production and supermarkets. But in the Soviet Union, oh my. Go and investigate Cold War-era produced guitars – strange asymmetric blocks of plywood or metal, haphazardly bolted together in missile silos in Minsk, with names like Ural and Tonika (known as the worst guitar ever made). It's rare to find two Soviet guitars that are the same. These instruments were often not mass-produced but were hand-made, based on either stolen glances committed to memory of what western instruments looked like, or conjured purely from the imagination.

It's a wonder that electric guitars got made at all in the Soviet era. There was little need for them. The Cold War wasn't really much cop for pop music, and not half as much fun as Spandau Ballet, Paul Morley or Peter Powell would have you believe. The excitingly named and state-sanctioned Vocal and Instrumental Ensemble music (VIA) was all you got for your rouble along with folk and the shit-sounding 'Bard' music. There were, of course, small pockets of underground resistance in places like Prague along with genuinely great performers such as the fabulously named Viktor Sodoma.

De Press' *Block To Block* is every Soviet-fixated hipster's wet dream

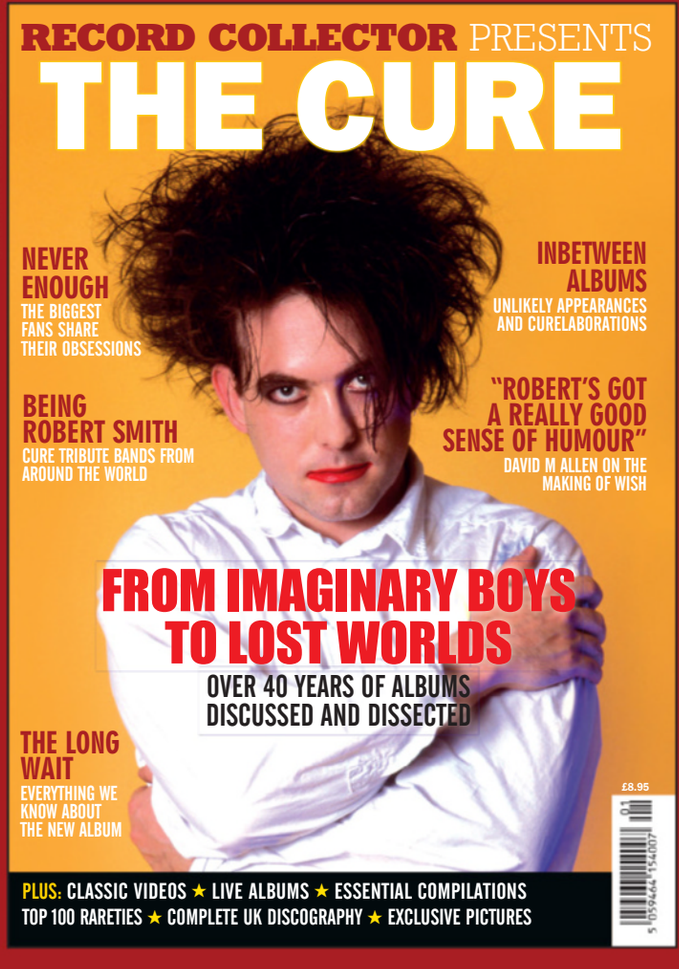
Is there a classic Cold War-era album, produced in a Cold War country by an actual rock band? Well, almost. De Press' *Block To Block* (1981) is every post-punk (yuk) Soviet-fixated hipster's wet dream. The Press, hailing from Poland and, er, Norway (let's focus less on the Polish side of things), unleashed this new wave stone cold ska-punk gem on a pop world at the time when people were more interested in Serious Drinking and Xmal Deutschland (think The Ruts with vocals by Cabaret Voltaire singing the chorus of The Volga Boatmen). In 2022, *Block To Block* sounds more apt than ever as lead singer and artist Andrej Nebb rages through Kiss Me Russia. The much-loved De Press reform from time to time. Give 'em their own Meltdown, I say.

Where does this leave you, dear *Record Collector*? Well, if you want some genuine

Cold War artefacts you could check out the prices of those wonderful old Soviet guitars from the 60s and 70s. Yours for about one-10th of the price of a Fender or a Gibson (£150-£200). If you find yourself in Prague, the second-hand shops always have a few old Viktor Sodoma singles with their excellent sleeves (and hit-and-miss music).

Failing that, you could do yourself a favour and pick up a copy of De Press' *Block To Block*. It quite often used to turn up in charity shops, and there are copies still around. Tell them I sent you.

Luke Haines tweets @LukeHaines_News.



OUT NOW

RECORD COLLECTOR PRESENTS...

THE CURE

With the 30th anniversary deluxe edition of *Wish* imminent, we pay tribute to the biggest cult band on the planet. We speak to producer Dave M Allen about the making of *Wish*, look at Robert Smith's history of collaboration, and discover what it takes to be The Cure's frontman from tribute acts around the globe. We also feature an exclusive extract from Simon Price's forthcoming *Curepedia: An A-Z of The Cure*, as well as some jaw-dropping collections of music and memorabilia from the world's biggest Cure fans. Plus, new pieces from the best writers on the band's complete recorded works. It's so wonderfully pretty!

On sale in all the usual places

or order now from: shop.recordcollectormag.com

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

PANDA BEAR & SONIC BOOM

Electro-psych pair on their latest collaboration

Tell us about your new set.
Sonic Boom: It's a soul salve for ourselves and others, primary-coloured, fresh and uplifting. We've discussed turning it into a futurist musical with lasers, films, dance styles and hop-scotch.
Is there anything still unissued?
Panda Bear: Boxes of teen Tascam 488 tapes – electronic music on a Korg 01.

"DELIA DERBYSHIRE TAUGHT ME"

With whom would you like to make a split 7"?
PB: Pete & Dean Blunt, Maria Reis.
What was your favourite record shop when you started out?
SB: Vicky's Records – bootlegs and imports.
What record made you want to go pro?
PB: Daft Punk's Around The World video on MTV, when I was 14.
Who'd you like to cover one of your records?
SB: Clinic, I Can See Light Bend.
Of all the people that you've worked with, who taught you the most?
SB: Delia Derbyshire taught me about the physics of sound – a masterclass.
Which album, on first listen, is the most startling that you ever heard?
PB: Radiohead's *OK Computer* knocked my socks off.
Do you plan a book?
PB: I've been thinking about writing a book for a while – memories, stories.
If you drove an ice cream van, what'd it play?
SB: The original Delia Derbyshire *Dr Who* theme.
Dying peacefully on your death-bed, what'd you like to hear?
SB: The Fleetwoods' Unchained Melody. It reminds me of everyone that I ever loved and had the pleasure to share lives with.

Panda Bear & Sonic Boom* Reset *CD, LP, yellow, clear LPs, are on Domino, 18 November.

LARKIN POE

Georgia sisters on their latest blues-rock set

What movie could your new album soundtrack?
Rebecca Lovell: It's a celebration of Southern Americana storytelling, so *O Brother Where Art Thou*.
With whom would you like to make a split 7"?
Megan Lovell: Rebecca's husband, Tyler Bryant, of Tyler Bryant & The Shakedown. I'd love to cut a raw, dangerous cover of Junior Kimbrough or RL Burnside.
What was your first record?
RL: Bela Fleck & The Flecktones *Little Worlds Extended Deluxe* CD, age 13.
What's the last album that you bought?
RL: Luther Dickinson *Rock'N' Roll Blues*.
What record made you want to go pro?
RL: Chris Whitley *Living With The Law*. Luminescent.
Was anyone in your family a musician?
ML: On our dad's side, Marvin Rainwater, a country/rockabilly singer who had 50s hits.
Who's taken music forward in the last decade?
RL: Alt-J, Billie Eilish/Finneas.
What's your most prized music possession?
RL: When Tyler and I got married, our good friends, Lzzy and Joe Hale, of Halestorm, gave us an original Danny Clinch film sheet print of a series of Chris Whitley photos.
Of all the people that you've worked with, who taught you the most?
ML: Working with Elvis Costello has been one of the greatest gifts of mentorship, witnessing his dedication, fire and focus. A consummate songwriter, musician, performer and music historian.
Which album, on first listen, is the most startling that you ever heard?
RL: Jeff Buckley *Grace*.
With whom would you most like to record?
ML: Emmylou Harris.
What's your favourite songwriter's best lyric?
RL: Chris Whitley, Dirt Floor.
Dying peacefully on your deathbed, what'd you like to hear?
ML: Pink Floyd, Wish You Were Here.

Larkin Poe* Blood Harmony *magenta LP, CD, Tricki-Woo, 11 November.

GEOFF MULDAUR

Paul Butterfield alumnus marks 60 years' recording with fresh set

What film could your new album soundtrack?
It's the result of 10 years flying to Amsterdam a few times a year to rehearse and record with some of the city's finest classical and jazz musicians. So, a movie that starts in the poor, rural, southern US, and ends in a concert hall in Europe.
Have you done anything that fans may not know about?
I did jingles and documentary film scores in the 80s and 90s, and one short dramatic film for HBO.
What were your favourite record shops when you started out?
In the late 50s, Indian Joe's, 47th Street, New York. Also, Big Joe Clauberg had a funky store one block away from Music Row on 48th. He'd point you to the bins that might hold something, then nod off to sleep. And on 49th Street there was Sam Goody's and Sam Goody's Annex.
What was your first record?
The Eldorados' At My Front Door, 78rpm.
What's the last album that you bought?
Tennessee Williams *Essential* CD.
What records made you want to go pro?
Leadbelly's Easy Rider, Big Bill Broonzy's Get Back, Vera Hall's Wild Ox Moan and Jelly Roll Morton's Mamie's Blues. Of special importance was *Rolf Kahn And Eric Von Schmidt* – be yourself and pour your heart out.
What's the oddest circumstance that's inspired a song?
With then-wife Maria Muldaur, at home in Cambridge, Massachusetts, in the 60s, we were fooling around one day, if you know what I mean. She was on her back on our bed, and I was hovering at the foot. I took aim and launched myself toward her. In an instinctive, defensive move, with uncanny precision she put her knee up to deflect me and nailed my balls with a direct hit. The pain was excruciating. I hit the floor and rolled around. "Damn it, Maria! You just kneed me in the balls!" Her reply: "Oh no, I didn't, you balled me in the knees". Hence the song, Kneein' Me.
Which of your songs is the most personally meaningful?
His Last Letter tells the story of my great-grandfather's demise in the waters of Yokohama harbour in 1870. In the early 2000s, I received a box of family historical records from the estate of my cousin. In it were letters from Japan by my great-grandfather, a Lieutenant Commander of the USS Oneida, to his wife, in New Jersey. Among them was a love letter handed to a mail packet boat the day before his ship left Tokyo for home. The next morning, as my great-grandfather's ship left Tokyo Bay in fog, it was rammed, sunk and abandoned by a British steamer.

"PAUL BUTTERFIELD WAS CURSED"

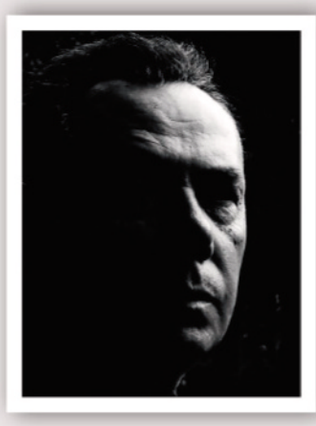
Of all the people that you've worked with, who taught you the most?
Paul Butterfield was so attuned to rhythmic interplay between the bass and drums, and I've been similarly cursed. I live in the pocket.
Is there a myth about you that you'd like to set straight?
Dylan once called me the female Caroline Hester. I'm not.
What's your favourite lyric?
Sleepy John Estes: "I'll get up in the mornin' and I'll do like Buddy Brown. I will eat my breakfast, and I believe I'll lay back down." Symmetrical.
Dying peacefully on your deathbed, what's the last song that you'd like to hear?
Wagner's Ring Cycle. That'd give me 15 hours, at least.

Geoff Muldaur* His Last Letter *2CD/book, 2LP box are on Moon River, 30 September.

Photos: (Geoff Muldaur) Sacha De Boer

PETER COYNE

The Godfathers' singer on their latest outing



What film could your latest set soundtrack?
Any Hollywood end-of-the-world blockbuster.
Is there anything still unissued?
A serious amount of fabulous material from '87 to '92 – demos, instrumentals, mixes, live. A Cherry Red box might happen.
Where were you when you first heard one of your songs on vinyl?
The Sid Presley Experience, June 1984, Public Enemy Number One, on Kid Jensen's Radio 1 show, at home in East Dulwich, London.
What was your first record?
Roxy Music, Virginia Plain, in September '72.
What's the last album that you bought?
Bob Dylan *Rough And Rowdy Ways*.
What record made you want to go pro?
Sex Pistols' Anarchy In The UK.
Is anyone in your family a musician?
My dad, Stephen, woke us at weekends playing Irish jigs and reels on his accordion.
Have you kept studio notebooks or the like?
It's one of my hobbies to collect any kind of material related to the bands that I've been with.
Of all the people that you've worked with, who taught you the most?
Producer Vic Maile was a sonic genius. He worked with Joe Meek and Shel Talmy.
What fact about you may surprise fans?
I used to be a music journalist for *Record Mirror* and *ZigZag*.
Do you plan a book?
I'll write an autobiography at some stage.
With whom would you most like to record?
Brian Eno.
If you drove an ice cream van, what'd it play?
Frosty The Snow Man.
Dying peacefully on your deathbed, what'd you like to hear?
Strawberry Fields Forever.

The Godfathers* Alpha Beta Gamma Delta *CD, LP are on Godfathers Recordings2, 16 September.

ERJA LYYTINEN

Finnish blues-rocker on her latest offering

Which movie could your new set soundtrack?
Wonder Woman 1984.
If you could re-visit any of your albums, what'd you change?
Wildflower's production could've been even better.
Is there anything still unissued?
Some high school band recordings in Finnish, in the cellar.
With whom would you like to make a split 7"?
Eric Gales.
Is anyone in your family a musician?
My mother is a bass-player and my father plays guitar, violin and accordion.
Who'd you like to cover one of your songs?
Lzzy Hale, Never Really Had You.
Which of your songs is the most personally meaningful?
Black Ocean. I was going through some heavy things – a long-term relationship ended, and I was afraid that I'd lose everything in life.
Of all the people that you've worked with, who taught you the most?
Carlos Santana.
What record that you own may surprise fans?
I had an Yngwie Malmsteen cassette age 15 and learned his chops when I started to play guitar.
Which album, on first listen, is the most startling that you ever heard?
Koko Taylor *The Earthshaker*.
If you had a record-listening party, what'd you play, and who'd you invite?
Black Sabbath *Paranoid*, Pink Floyd *The Dark Side Of The Moon*, Led Zeppelin *IV*. David Gilmour, Roger Waters, Robert Plant, Jimmy Page, Ozzy Osbourne.
With whom would you most like to record?
Carlos Santana, Eric Johnson.
What's your favourite songwriter's best lyric?
John Mayer, Vultures.
What unfulfilled ambitions do you have?
A stadium gig.
Dying peacefully on your death-bed, what'd you like to hear?
Pat Metheny & Lyle Mayes, *As Falls Wichita, So Falls Wichita Falls*.

Erja Lyytinen* Waiting For The Day Light *LP, CD are on Tuohi, 7 October, and she tours the UK, 7-11 November.

HARPER SIMON

Producer on his multimedia collaborations project

Tell us about your latest endeavour.
It's an album of co-writes with different artists, including Julia Holter, Geologist [Animal Collective], Jennifer Herrema [Royal Trux], Cole Alexander [Black Lips], Marshall Allen & The Sun Ra Arkestra, Ariel Pink. The art book essays include Laurie Anderson and MC5's Wayne Kramer.
What was your favourite record shop when you started out?
One on 2nd Avenue, New York, between 7th and St Mark's Place, next to Gem Spa. I was 12. I pretty much bought all my punk records there. If anyone knows the name of it, let me know!
What were your first records?
Stevie Wonder, *Saturday Night Fever*, Boz Scaggs.
What's the last album that you bought?
Big Star's *Third* and The Stooges' *Funhouse*.
Did you ever write songs 'under the influence'?
Everything that I ever did when loaded turned out to be bad.
Who's taken music forward in the last decade?
Deerhunter, Kurt Vile, Ty Segall.
Of all the people that you've worked with, who taught you the most?
I've made an album with Vincent Gallo as Butterfly, due later this year. He has a deep knowledge of gear and recording techniques – very interesting, creatively.
What backstage incident makes you cringe most?
I was once asked to join Carl Perkins onstage but was tossed out by bouncers for smoking a joint before I got called on.
If you had a record-listening party, what'd you play?
I often get into tussles with people who don't get Steely Dan. Gallo, for instance, thinks Chicago are better, which, of course, is poppycock.
Do you plan more books?
I have a book coming out in the autumn on Hat & Beard, and a collection of interviews, and I'm planning on pitching a book of essays.
With whom would you most like to record?
The chance to work with Angel Olsen would feel exciting because I find her intriguing.
What's your favourite lyric?
Richard Hell's lyrics seem underrated to me: "I was saying, 'Let me out of here' before I was even born/It's such a gamble when you get a face/It's fascinating to observe what the mirror does/But when I dine it's for the wall that I set a place." Gee!

"I'D LIKE TO WORK WITH ANGEL OLSEN AS I FIND HER INTRIGUING"

What unfulfilled ambitions do you have?
To work more with classically-trained arrangers and get my arranging chops; to direct something; to find ways to be more of a service; to have a more formidable spiritual practice; and, though I find the novel intimidating, maybe one day to have the courage to attempt one.
Dying peacefully on your deathbed, what'd you'd like to hear?
So Long It's Been Good to Know Yuh, Woody Guthrie.

Harper Simon* Meditations On Crime *CD/book, film are out via Antifragile, 23 September.

Photos: (Erja Lyytinen) Antti Kamppinen (Harper) Patrick Hoelck

33⅓ minutes with... Scott Gorham

Interview: Rich Davenport

Thin Lizzy, and their charismatic frontman Phil Lynott, are today held in higher regard than during the original band's latter days. At the time of Lynott's death in 1986, scurrilous press coverage focused on the addictions which ended his life, but the intervening decades have seen Lynott, and Lizzy's legacy, praised by admirers from Van Morrison to Metallica. A new 2DVD/CD set, *Phil Lynott: Songs For While I'm Away + Thin Lizzy: The Boys Are Back In Town Live At The Sydney Opera House October 1978,* compounds the effect, with a nuanced documentary portrait of Lynott, and newly restored footage of a scorching Gary Moore-era live set. "It's something I'm really proud of," admits Gorham.

The Sydney Opera House concert has been released before with frustratingly poor sound. Rumours of better-quality footage, and attempts to track it down, have circulated among fans for years.
I'll tell you what happened: Phil and I were in his living room one day with acoustic guitars, writing for the *Black Rose* album [1979]. The doorbell rang, Phil came back, and he's got this VHS that says "Australia" on it. He popped it into the machine, we listened to two tracks, and it sounded absolutely awful. There was no mix on it whatsoever. We said, "At some point we're going to have to actually mix it," but you're making the next album, then you're on the next tour, and the cycle keeps going. That concert got lost on the wayside. Somebody had put the old version onto YouTube, and I was almost incandescent, because the sound was terrible. Not what the band sounded like at all. So, I went to the Lynott family and the record company, and that's when the search began to find these audio and visual tapes. It took years, but we found them. I said to the record company, "I really need to mix this." It was like an itch I could never scratch. And they were great: "Absolutely. Let's do this."

Some of the tapes were found at the home of a former employee of Australia's Seven Network TV channel, which had broadcast the show. Not only is the sound dramatically improved, but there are additional songs. How did it feel to finally see the newly restored version?
It's something I'm really proud of. Now, it's not something where I fall on the floor, shaking, in the foetal position [laughs]. We finally got a good mix; it's the sound the way it was supposed to be. It's not the complete show, because unfortunately, the way the tapes were stored, a couple got oxidised and were unusable.

The show is a rare document of a short-lived line-up. Mark Nauseef [drums] is standing in for Brian Downey, and Gary Moore had replaced your previous guitar partner, Brian Robertson. The band was on the crest of *Live And Dangerous*' success, Gary was a rising star in his own right, and the combination makes for a dynamic performance. Were you excited to have him on board?
We were. I loved playing with Gary. At that point, he was probably one of the elite guitar players in the rock business. He was doing things that no other guitar player was doing. I'm up there standing shoulder-to-shoulder with him, my eyes bugged out, going, "Damn, how did you think of that? That's amazing!" It was cool to be up close and personal to that.

"Onstage, you had the attitude of never give up. You never know who's in the audience"

Retrospectives of Gary's time in Lizzy focus on the eventual split during a US tour in 1979, overlooking the fact that the album you made with him, *Black Rose*, is one of the band's strongest. How do you look back on that record?
In rehearsal [for] *Black* Rose, we were excited about the songs. Phil had written some killer lyrics. I couldn't wait to get into the studio and get this thing down on tape. We came up with an excellent album, that got received really well all over the world, charted everywhere. It was a very successful outing with Gary.

In *Songs For While I'm Away*, Phil's daughter, Sarah, refers to the fact that many accounts of his life have focused on the negative aspects. Whilst not shying away from the band's drug issues, the documentary gives a far more balanced picture. Are you happy with it?
The director, Emer Reynolds, she's just great. She wanted me to be in it. I did want to be in it, but I said, "If this is going to be a drug documentary, count me out. I'm done with talking about it." And she goes, "Absolutely. I'm not going to dwell on the drugs." She was good to her word. The documentary gives such a good picture of how this man grew up in all these adverse conditions: no father, being pretty much the Lone Ranger black guy in a country of five million people. He wanted to better himself, to be this cool musician, a poet. He took the right direction, and [became] a really great person.

The title song of 1991's *Dedication* compilation featured an unreleased demo vocal from Phil with a new backing track from you and Brian Downey. The *Rock Legends* (2020) box set was drawn from a sizeable cache of recently discovered master tapes. Did you find any unreleased demo performances from Phil that might work with new instrumentation?
That's a good idea, because the only really great thing on [our] demos was Phil's voice. He gave it his all every time. I did hear several things – as long as we have the multi-tracks then we could do that. We'll see.

Next year marks the 45th anniversary of the band's classic *Live And Dangerous* album. You've always disputed producer Tony Visconti's claims that it was largely overdubbed in the studio. Are there any plans to celebrate the anniversary?
That's been talked about, because there are two more nights, and the Philadelphia show [*released as 2009's* Still Dangerous]. I don't know why Tony keeps saying these things. The joke is, every five years, the percentage of overdubs goes up. I think we're now up to 75 per cent overdubs. I would love to put something out with the other two nights and show everybody this was not an overdub situation. But I still love Tony, he's a great guy.

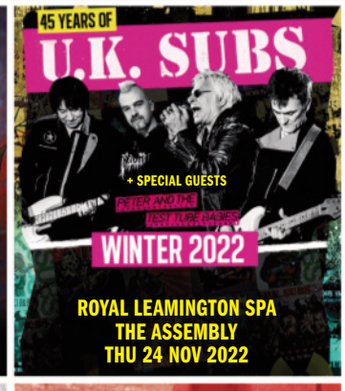
Thin Lizzy seemed undervalued as the band split in 1983. Do you feel vindicated by the fact that you're now cited as an influence by the likes of Metallica and The Hold Steady?
I'm just thankful for it. On stage, you had the attitude of never give up, no matter what. And you never know who's in the audience, who you're influencing. I've talked to a lot of these guys; they say, "You guys made me want to get up there and do that very same thing." Of course, most of them went out there and were 10 times bigger than we ever were. I think a lot of them learned from our mistakes. I'm just happy that the vindication has been so great.

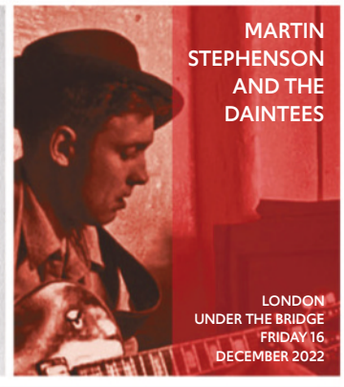
Phil Lynott: Songs For While I'm Away + Thin Lizzy: The Boys Are Back In Town Live At The Sydney Opera House October 1978 available now on 2xDVD+CD and Blu-ray+DVD+CD (with the Phil Lynott documentary on the Blu-ray).

'Private View' Tour 2022

+ Special Guests

Thu 6 Oct	**Coventry** HMV Empire
Fri 7 Oct	**Cambridge** Junction
Sat 8 Oct	**Stroud** Subscription Rooms
Thu 13 Oct	**Colchester** Arts Centre
Fri 14 Oct	**Cardiff** Y Plas
Sat 15 Oct	**Frome** Cheese and Grain
Thu 20 Oct	**Reading** Sub 89
Fri 21 Oct	**Nottingham** The Level
Sat 22 Oct	**Gillingham** Glassbox Theatre
Thu 27 Oct	**Bristol** The Fleece
Fri 28 Oct	**Guildford** The Boileroom
Sat 29 Oct	**Wimborne** The Tivoli
Fri 4 Nov	**Exeter** The Phoenix
Sat 5 Nov	**Southampton** The Brook
Thu 10 Nov	**Birmingham** The Mill
Fri 11 Nov	**Lancaster** Kanteena
Sat 12 Nov	**Barrow-in-Furness** The Forum
Thu 17 Nov	**Diss** Corn Hall
Fri 18 Nov	**Manchester** Gorilla
Sat 19 Nov	**Liverpool** Hangar 34
Thu 24 Nov	**Leeds** The Wardrobe
Fri 25 Nov	**Sheffield** Leadmill
Sat 26 Nov	**Newcastle** Riverside
Thu 1 Dec	**Aberdeen** Lemon Tree
Fri 2 Dec	**Edinburgh** Liquid Room
Sat 3 Dec	**Glasgow** QMU
Fri 9 Dec	**Brighton** Concorde 2
Sat 10 Dec	**London** Islington Assembly Hall





AGMP.CO.UK | SEETICKETS.COM

0871 220 0260 facebook.com/agmpconcerts @agmpconcerts

AGMP

"WE WERE DOING A LOT OF DRUGS AND A LOT OF DEEP READING"

In the 32 years since leaving The Stranglers, the group he founded in 1974, **Hugh Cornwell** has built an eclectic solo career, full of the melody and pin-sharp observations he displayed in his years as co-frontman of The Meninblack. Cornwell's 10th solo studio album, *Moments Of Madness,* offers a raw, guitar-led sound, written and conceived during the pandemic, showcasing Cornwell's perfect balance of optimism, vitriol, despair and passion. On the eve of its release, and forthcoming tour, **Daryl Easlea** finds him in sparkling form, invigorated by life, music, and film.

North-London born Hugh Cornwell always seemed to bring a degree of intelligence to the punk milieu. Amid all the spitting, Cornwell and The Stranglers smuggled in copious amounts of art rock and archness. This was typified by the strange shift made by the group between 1979-81, when they moved from baleful new wave elders with a penchant for misogyny to explorers of arcane ideas from conspiracy theories to shady governmental intervention and aliens. As a result, the group fell from commercial grace faster than an extra-terrestrial landing into Area 51. By early 1982, however, the band had been revived as a serious chart force with the sinister waltz of Top 3 Golden Brown, which found them in the hit parade alongside Bucks Fizz, Shakin' Stevens and Haircut 100. There followed eight years of smooth chart successes with the likes of Skin Deep, Always The Sun and European Female.

After a triumphant show at Alexandra Palace in August 1990, Cornwell left the group. Although the parting was ostensibly amicable, he was saddened by the attitude of his former bandmates toward him in interviews. However, speaking with Cornwell, he does not come across in any way as a Roger Waters figure, smarting on the sidelines at his old band's continuation.

Like many "punks" who came in at "Year Zero", Cornwell had a considerable pop past; and although nothing made it to tape, he was in a teenage school band, Emil & The Detectives, with his classmate, Richard Thompson. At Bristol University, his biochemistry degree took second place to a voracious appetite for gig-going and seeing Captain Beefheart at the Colston Hall was a game-changer for him. Cornwell also spent time in Johnny Sox, the band he founded while studying for a PhD in Lund in Sweden; Johnny Sox was eventually to mutate into The Stranglers, smuggling in their own numbers amid the Tie A Yellow Ribbons and Walk On Bys of the lucrative party circuit on which they made a living.

Since his departure from The Stranglers, his solo career has seen a variety of approaches, and some fine albums (*Beyond Elysian Fields* and *Hooverdam* are but two) all united by his singularity; he has worked with producers ranging from Steve Albini to Tony Visconti, and collaborated with performers from Roger Cook to John Cooper Clark. Running alongside, he has written three volumes of autobiography and three novels; acted in film and television; commentated on cricket; and devised and presented his own podcast, *Mr DeMille*.

No one could accuse Cornwell of letting the grass grow. Our proposed meeting in west London has to be converted to a phone interview due to the latest RMT industrial action. His ebullience comes down the line: Cornwell is in fine, upbeat form.

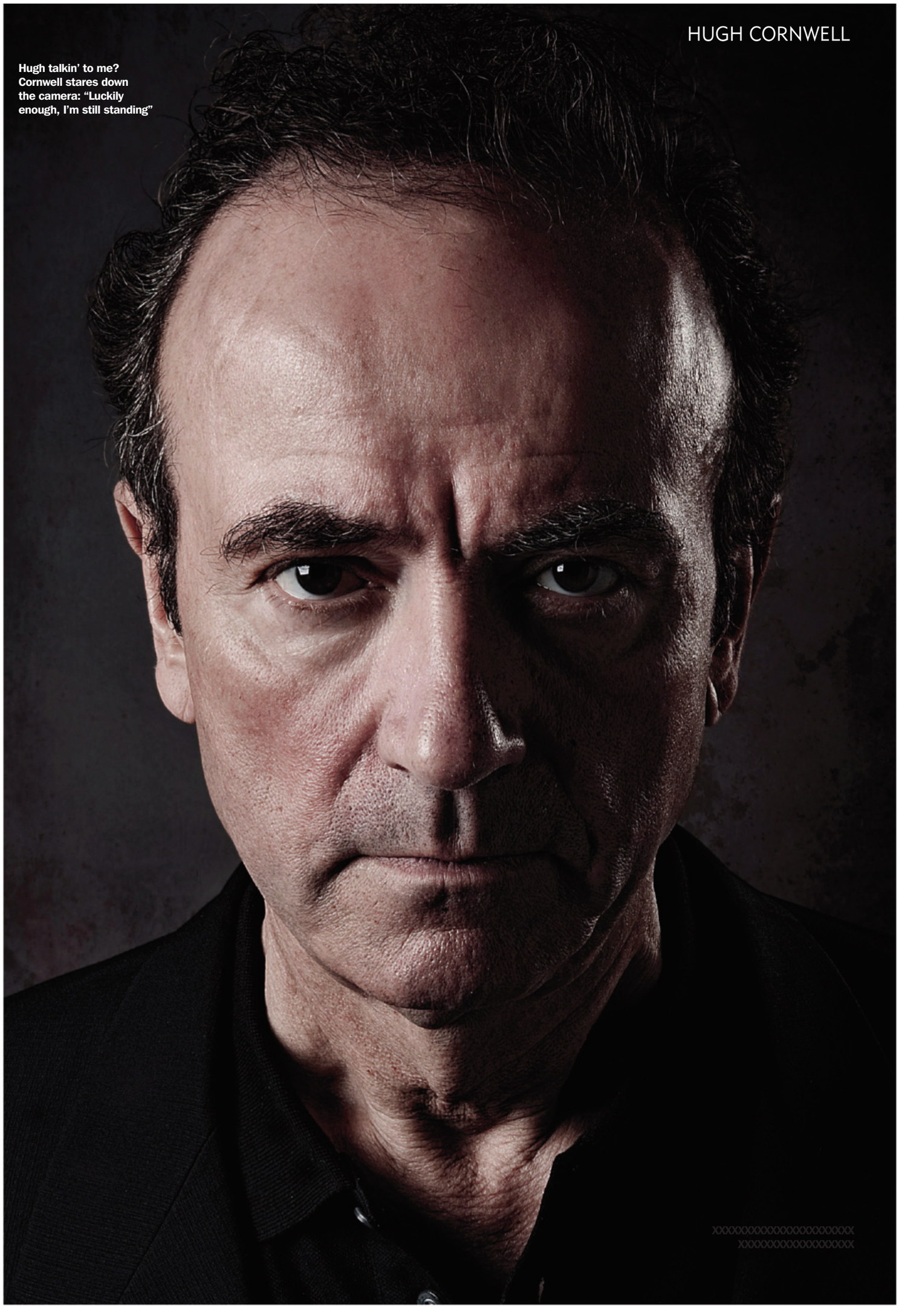
"It's great to be still learning your trade and feeling that you're making progress," he tells *RC*.

Where is home?
I'm based out in Wiltshire.

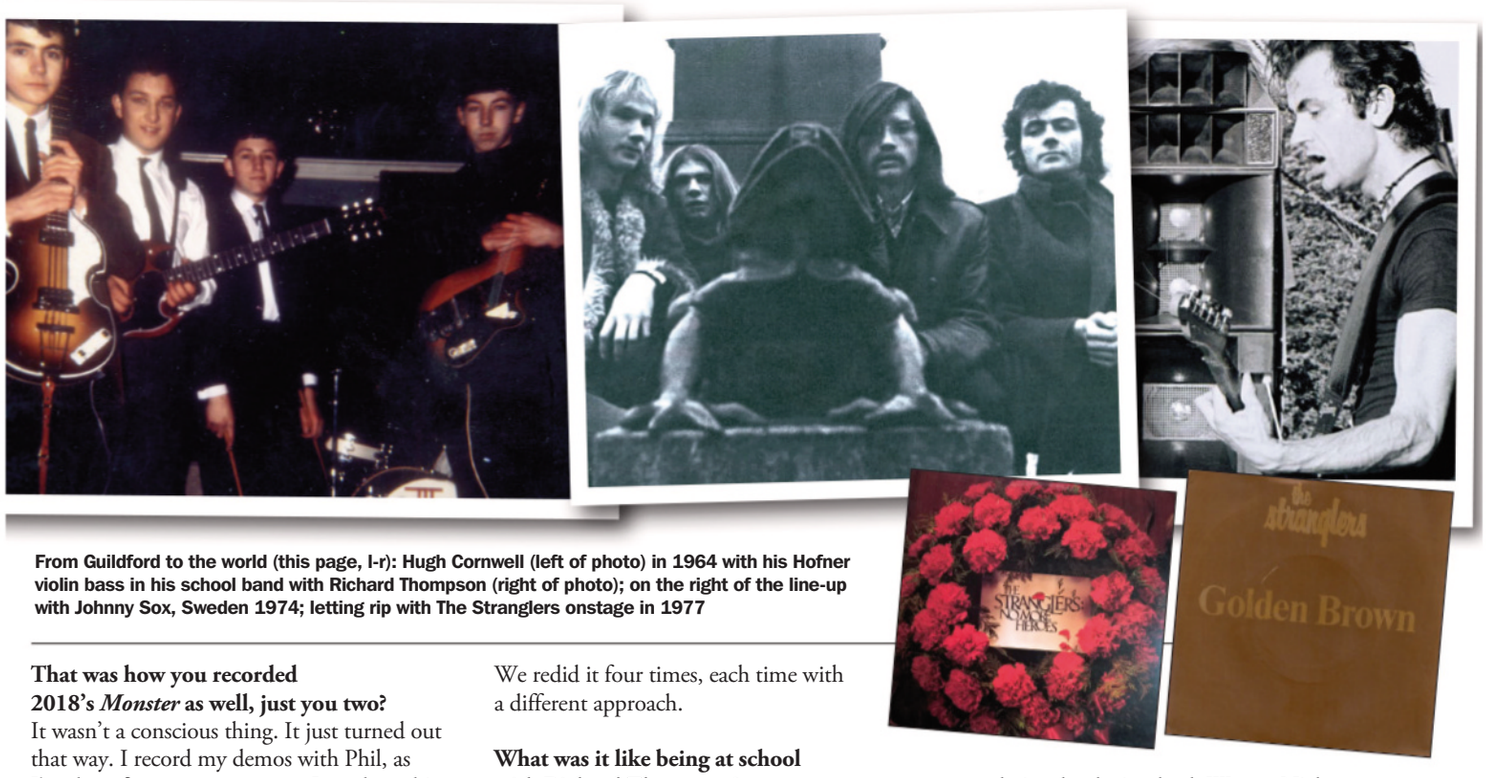
Everyone seemed to gravitate down there at some point. Was it the ley lines, man?
When I got a bit of money from The Stranglers, I was advised to get somewhere to live. I'd studied at Bristol University and knew the West Country; and I do like rough cider! I ended up just outside Bath. Weirdly enough, Peter Gabriel then relocated here, and Peter Hammill was down here as well. Nick Mason's just around the corner. Van Morrison had a studio down the road. It's a lovely part of the world to spend time.

New album *Moments Of Madness* was clearly recorded at home…
Yes, it was all recorded here. Lockdown was very good to me. A lot of people said the same thing: it gave them a chance to get on with something creative. Phil Andrews, my engineer, was able to come over and the two of us were able to work undisturbed.

Photo: Kevin Nixon



Hugh talkin' to me? Cornwell stares down the camera: "Luckily enough, I'm still standing"



From Guildford to the world (this page, l-r): Hugh Cornwell (left of photo) in 1964 with his Hofner violin bass in his school band with Richard Thompson (right of photo); on the right of the line-up with Johnny Sox, Sweden 1974; letting rip with The Stranglers onstage in 1977

That was how you recorded 2018's *Monster* as well, just you two?
It wasn't a conscious thing. It just turned out that way. I record my demos with Phil, as I've done for many years now. I can leave him to work on stuff as he knows exactly what I like. We were doing *Monster* as the latest in a line of albums that we've made demos for. About three-quarters of the way down the line, my manager said they were sounding so good as they were, why would we want to re-record? I'd never really considered that before. With that seal of approval, we carried on and finished it off as if they were the proper recordings. And to this day, no one has twigged there's not a live drummer on it.

Really? It sounds as if there is…
I get anal about the way the drums sound. I'll have a cymbal from one kit, something from another and then I'll end up with a hybrid kit that doesn't exist. Phil can go into the vault to find the drum sound I'm after. It takes a lot of time, but it's quite fun.

From Jet Black to Robert Williams to later players like Manny Elias, the drums have always been a key part of your mix.
Absolutely. Beefheart opened my eyes to the importance of drums. When Robert used to have to learn new material for live shows, they would send a mix of the drum parts because they were totally arranged like a symphonic instrument. We'd play a game – he'd ask me to guess what the tracks were. He played me the track, and I'd go, oh, Veteran's Day Poppy or whatever. Ever since then, I've realised the importance of the drums. One of the new tracks, Lasagna, on *Moments Of Madness*, the drums made such a difference. We redid it four times, each time with a different approach.

What was it like being at school with Richard Thompson?
It was great. We were like-minded and both loved discovering music. There was a bond between Richard and me. I had someone I could hang out with. We spent a lot of time turning each other on to new stuff we'd found. He'd play me Bo Diddley, and I'd play him Chuck Berry. When I first heard Howlin' Wolf's Smokestack Lightnin' I thought I was breaking the law listening to it! Richard found it – I'd never heard anything like it. It was all groundbreaking stuff.

That was a bit like when I heard The Stranglers for the first time. It just felt so lascivious, like something that I shouldn't have.
That's some of the allure of something that draws you in. It's the fact that you feel like you're breaking the law!

What was it like in Emil & The Detectives with Richard?
It became clear to me how amazingly gifted he was as a musician, as he was sight-reading Charlie Christian sheet music – mind-boggling at the age of 14. I really looked up to him. He was forming a band, and he taught me to play bass. I bought a bass off a guy in our class. The neck was literally a rectangular piece of wood. I started to play on this homemade bass which cost five pounds. I saved up for a Hofner violin bass. We did gigs; his neighbour played rhythm guitar, Richard was obviously playing lead. We got Nick Jones, the son of *Melody Maker*'s jazz writer Max, to play drums. Richard sorted all this out. Richard was the man. When we went back to start 'A' levels, Richard had left and then he went off to fame and fortune with the Fairports. I lost track of him until relatively recently.

Is it true you supported Helen Shapiro?
Yes! We supported her at the Ionic cinema in Golders Green. Richard had this vivacious sister called Perri who was entertainment secretary at Hornsey College of Art and she got us a lot of gigs up there. We played Eel Pie Island once, too.

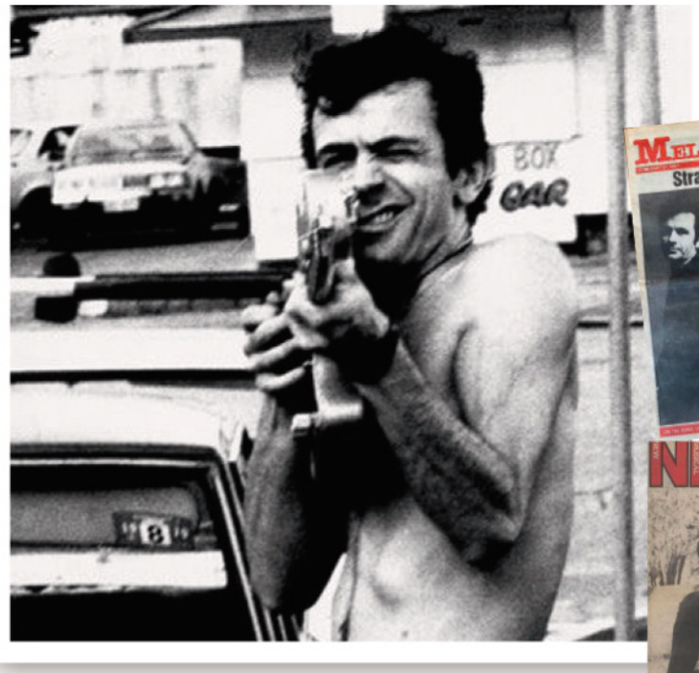
Was it the standard R&B fare of the day?
All standard fare, no originals.

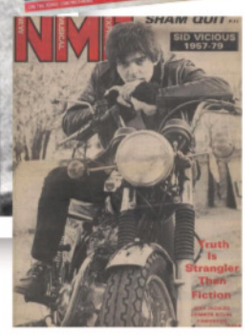
You went to university in Bristol, and you got into the Bristol scene. You saw all the bands, didn't you?
I saw Beefheart at the Colston Hall, it was packed out. I saw Richard there supporting T.Rex. I wanted to go back and say hello, but I was so green, I had no idea how I could even get to the stage door!

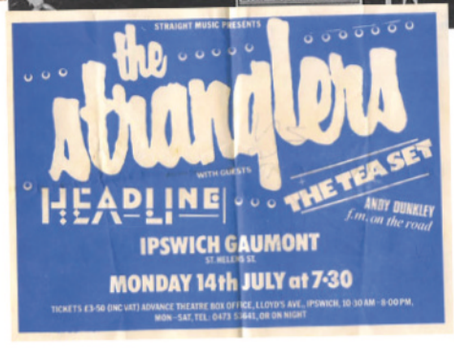
Do you ever get to use your degree in biochemistry?
I use it in relation to diets. Whatever you put in your body becomes you. A lot of people aren't aware of that fact. Or if they are, they don't see the importance of it. I'm very careful about what I eat, processed foods and all that sort of stuff. And that all comes from the biochemistry, I'm sure.

You certainly put a lot of things into your body over the years...
Thank you for approaching it so politely! Luckily enough, I'm still standing. I can't believe it, really, given the abuse I put it through.

"RICHARD THOMPSON WAS FORMING A BAND AND HE TAUGHT ME TO PLAY BASS"







"I still couldn't play lead guitar – I can't play today but I make a fair effort" (this page, l-r): Cornwell utilises the guitar-as-weapon look in 1977; music press cover stars and a headline act in the late 70s

So you went to Sweden and formed Johnny Sox. Sweden seemed so exotic at the time, you might as well have said you were going to the moon.

It was very, very distant, on the edge of Europe. Johnny Sox had such a strange makeup. There was Gyrth Goodwin, draft dodger and talented poet, an American from Washington State who'd ridden on freight trains all his life. We had Hans [Wärmling], an amazing guitarist who'd played with The Spotnicks, who was very adept at putting melodies together. Hans said I should play electric guitar, so I went out and got a Fender Telecaster. I could hardly play it – my style of playing was savage innocence and Hans was the twiddly-twiddly man, centre-stage. We had a jazz drummer, Chicago Mike, who fell out of time occasionally, which didn't help. I recruited one of our Swedish mates, Jan Knutsson, who was new to playing bass. It was very punky in the sense that most of the people couldn't really play. We were simpletons on our instruments, apart from Hans, this amazing, central musical figure.

Is there any recorded evidence of Johnny Sox?

I'm sure I've got a cassette of us playing live somewhere. It was very naive country rockabilly, soft and whimsical. The whimsicality was down to having a singer who couldn't sing but made an interesting sound when he opened his mouth.

When we got to London we slipped into the pub rock scene. Paul Kennerley, who managed The Winkies, was interested in us. Paul helped create the pub rock scene. I don't know if he sensed something curious about me, but he gave us work without even hearing anything, which was remarkable. We'd really landed on our feet, but our singer kept getting drunk and ending up in fights with pub landlords, which is never good. We would fall out with everybody because of his irascibility.

A punk attitude before punk! Then things began to change when Brian Duffy, aka Jet Black, came along.

It was a metamorphosis into The Stranglers. Chicago Mike returned home because there was an amnesty for draft dodgers. Gyrth wanted us all to go to America, but I wanted to stay in London. We needed a drummer, so I put an ad in *Melody Maker*. A lot of people came through but Jet was the first one that made any sense. We arranged to meet up; we liked each other, and he tolerated the nutty American poet. So, we decamped down to Guildford, where he was based.

So that's why the band became the Guildford Stranglers!

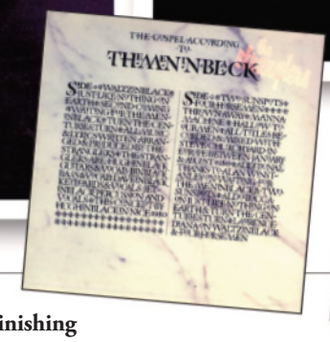
I'd never been there before. I knew it was somewhere outside London, not far. Jet didn't get on with Gyrth, he thought he was a bit of a freeloader. I could tell the others' hearts dropped out of it, and Hans hadn't come with us to England. Gyrth and Jan decided to go back to Sweden. Which left me with Jet, who I'd only known a few weeks. And I was living in his house, opposite the station in Guildford. It was an off-licence, and he parked his ice-cream wagon in the basement.

And then Jean-Jacques joined you?

Gyrth used to hitch up and down to London to deal drugs in Piccadilly Circus. On his way back one day, he got given a lift by Jean who was driving a paint truck. They got on well, so Gyrth invited him back, we gave him a beer and he seemed like a nice guy. He went home in his paint truck, and we kept bumping into him because he lived in Guildford. When Gyrth and Jan left to go back to Sweden I remembered that Jean played Spanish guitar, finger-style, a very gifted, sight-reading guitarist. I borrowed a bottle of wine from Jet and went round to his house and said, "You're going to be my new bass player." He was interested, though he took a bit of persuading; I got him drunk and he agreed.

You seemed to have a close and creative relationship. Was that the case?

Jet was a lot older than me. Jean was almost the same age, so we had more in common. Jet was in a difficult marriage, was quite straight, and didn't smoke dope. So I gravitated to Jean; it was like having a younger brother. I asked him what was he going to do with his life? He said, "Go to America, save some money and work for Harley Davidson." I replied, "Fuck that. Be our bassist, and you'll be able to *buy* your own Harley Davidson." Hans came back into the lineup at my insistence. The three of us were rehearsing but I still couldn't play lead guitar… I still can't play today, but I make a fair effort. Then, I had no confidence. Hans was with us, probably for about a year. I did most of the singing and Hans did all the lead work, and as he could play both, we could put a sax or piano number in there. We realised to get ahead, we'd have to be able to play cover versions, interspersed with ours; obviously we'd nick all the tricks from all the other pop songs that had been written. And people would stay up and continue dancing. And that was how



Back to black (this page, l-r): Dave Greenfield, Hugh Cornwell, Jean-Jacques Burnel and Jet Black circa 1978: "It was very hard to get us to toe any line"; a shadowy-looking Cornwell in 1984; (insets); the cryptic script of *TheMeninblack* and psychedelic sleeve of *La Folie* evincing the band's willingness to change...

we managed to inveigle our own material into the sets.

That's where Walk On By came from?
Yes. We'd do Tie A Yellow Ribbon, How Does It Feel from *Slade In Flame*. We picked classic rock songs that people would know. It was a means to an end. And it meant that we could keep working. Hans didn't like it at all. He literally got out of our tour bus and left us. We did the gig that night as a trio: bass, drums and guitar. It went down a storm. The others wanted a lead instrument, so we auditioned a sax player and a couple of keyboard players. And we ended up taking Dave.

To see facial hair during or after punk's "Year Zero" was quite a thing...
Dave's moustache was very distinctive!

I just remember thinking, you didn't look very punky, but you looked fucking terrifying. There seemed to be a lot of violence around you.
The social climate of the time was very on edge. People would be physically violent towards us. They'd throw things at us. I remember doing a gig in London's East End and they were throwing coins at us. You get hit on the side of their head with a 10 pence piece and it hurts. When they started doing it, I just stopped. I said you cheapskates, look at this… 10 pence, so they started throwing 50ps. We made a fortune. And, of course, Jean stirred it up even more, he loved all that.

Did you ever fear for your life?
Many times. We had some tough situations we had to get out of. But we were very lucky.

The Stranglers seemed like a finishing school for a lot of people that went on to become staples of the music industry: Martin Rushent, Paul Loasby, Alan Edwards, Ian Grant, they all did their training with you.
I guess they did. We were very difficult to manage. After *Black And White* came out, our third album in 18 months, our then-managers – Dai Davies and Derek Savage – called us in for a meeting and said they wanted us to split up. I guess their plan was for us to reform a year later and cash in. But we were having so much fun. We didn't want to do that. We ended up leaving our management. Ian Grant took over. I think he probably regretted it from the very first day he started. It was very hard to get us to toe any line. A manager's nightmare!

Who were your natural peers from the Class of '77?
For me, it was the all the bands that started when we broke through: The Clash, the Pistols and Vibrators. Elvis Costello, too. We were all in the same boat, although we were very different from each other. And The Strangers were more different to the others than the others were from each other, because we had keyboards, and we were a little bit older. But they were still our peers. We all didn't give a toss, because we were all benefiting from this fabulous opportunity to make it. I've always had a lot of spiritual sympathy for Blondie. Rather like us they weren't a punk band; they just had great songs and were a bit edgy. They didn't care because a door was opening. The Jam as well. I mean, for Christ's sake, they wore ties!

Was there rivalry?
Definitely, and it was stupid. Everyone wanted to win, you know, and there's only one winner. We were totally wrong, because there can be a lot of winners. Paul [Weller] and The Jam were winners: Joe [Strummer] and The Clash were winners. And Cookie, Jonesy, Johnny and Glen with the Pistols were winners.

You really flirted with misogyny and sexism. Do you look back at things like Bring On The Nubiles and the strippers you had onstage and wince?
It was fair game that time; it had a cultural context, which is lost now totally. It worked a treat – everybody loved it. And everyone loved reading about it. And [press agent] Alan Edwards loved making up stories about it. Everybody gained out of it. It was entertainment.

There seemed to be a tremendous power around nudity and swear words back then. Your 'Fuck' T-Shirt, for example, felt so edgy.
Exactly. It was. It added to the whole thing. People absolutely lapped it up. We played it up more than we should have done probably. It was like putting fuel to the fire.

And you didn't care that people called you reprobate throwbacks?
You don't care. You just know that what you're doing is working.

The Stranglers' art pop phase in the middle was just so out-there. I listened to *The Gospel According To The Meninblack* (to give it its full title) yesterday...
What a GREAT album.

What *was* that all about?
We were doing a lot of drugs and doing a lot of deep reading. Jet was really into it. I started finding all these weird magazines on

"GOLDEN BROWN WAS SUCH A ONE-OFF. THE ONE DAVE GREENFIELD LEFT THE WORLD"

Photos: John Kisch; Dean Chalkley; Phoenix; Bertrand Fevre

The eyes have it (anti-clockwise): in 1981 circa *The Gospel According To TheMeninblack*; with John Cooper Clarke promoting *This Time It's Personal*, 2016; and Cornwell, today

his desk about aliens. And he got me into it. There's a whole album about this – everyone loved the idea.

And then Golden Brown seemed to call a halt to this weirdness?
Golden Brown was such a one-off. It came out of nowhere. It was the one that Dave Greenfield has left the world. He'd been working on it in his mind for God knows how long. The rest of *La Folie* was business as usual, but that song saved our bacon.

It was such a shock when Dave passed. Are you still in contact at all with any of the original bandmates from The Stranglers?
No, not at all. It's rather like when you're divorced and you've got children. We have sporadic communication through third parties about our children's future. No one ever wished me good luck with what I was doing, which is a bit odd considering all the time and energy that I put into the band, but good luck to them.

You balance solo and Stranglers material well in your live set…
If I stopped playing them, I think I'd probably miss them. After all these years, they're part of you. I do them in my own way. I don't have keyboards, so they're new arrangements. And it's remarkable how some of the old songs stand up well.

You've had some great collaborators in your solo career: Gary Langan, Tony Visconti, Steve Albini to name a few…
I've learned so much from working with these great producers. They've all got their tricks, and they've all got their fortes. I hope I've picked up on those. Going to work with all those different producers is like going on a course. Like going to school again. A great collection of very talented people.

***Nosferatu*, your album with Captain Beefheart drummer Robert Williams, still sounds as weird as it did in when it was released in 1979. That was the first time I really became aware of Beefheart.**
We've just started playing some of the tracks from that live that I've never played before. Big Bug is now a live creation. We're doing Losers In A Lost Land as well.

That's such a great version of White Room. Did you ever hear from Jack Bruce what he thought of it?
No, nothing.

Did you hear from Dionne Warwick or Burt Bacharach about Walk On By?
[Laughs] No, but I did hear from Jimmy Webb. He said the version of MacArthur Park that I did with John Cooper Clarke was fabulous. He got in touch and said he loved it. We changed the middle section into a rock song.

It sounded like you were having an absolute hoot making *This Time It's Personal* with JCC, did you?
Yeah, absolutely. I like collaborating with people if they're a good laugh. And Cooper Clarke just had such a laugh. Who could not enjoy working with Dr. John [Cooper Clarke, as he is referred to on the sleeve]?

Your *Mr DeMille* podcast is fascinating: I listened to the [film director] Franc Roddam one. You have a very open, interested interviewing style.
I'm really fascinated by the people that I speak to, and I want to find out about them. I'm not looking to trip them up. I love movies, and people that work in the movie business. I'm working on one for James Caan *[who died 6 July 2022, just before this interview]*: he turned down *Kramer vs. Kramer*, *One Flew Over The Cuckoo's Nest* and *Close Encounters Of The Third Kind.* His career could have been completely different.

Coming back to *Moments Of Madness*, Lasagna has got a lovely organic Bo Diddley feel to it, which is why I'm surprised it's fundamentally just you…
It's turned out very well. There's a bit more of a band feel on this album than *Monster*. I've played live bass guitar on all the tracks, which I'm quite proud of, as I started off as a bass player.

I was watching the video for When I Was A Young Man. Which seafront was that?
It was near Sittingbourne in Kent. It was very isolated, and it was very, very windy. We knew there weren't going to be many people hanging around.

Does writing still come easy to you 45 years on? And does each album still represent a challenge as well as good fun?
I haven't got to a stage yet where I've had writer's block. It's never been a problem for me to write songs. In fact, it's getting more straightforward. Years ago, I'd prepare a lot of songs for an album and then choose between them. I write to order now, and hardly anything gets left out.

A case in point is the title track of *Moments Of Madness*. That started off as a song called Dogsitter. Now, I'm not a dog owner or a dog lover. I like them if they're quiet, but they're a pain most of the time. I proudly sent it off to my manager. He replied that it was the worst thing I'd ever done. So, I went away, took the bits that I liked, and recreated it as Moments Of Madness, a reggae track. Hardly anything gets thrown away. I'll rework it until it works.

And when you play live, will it be with the band?
Yes, I have a lineup which I've had for five years: bass, drums and me.

You seem to be at peace, enjoying your life, your career and the diversions you've pursued over the past 32 years.
I'm learning more about songwriting, singing and playing guitar as I go. It's great to be learning your trade and feeling like you're making progress. I won't say "getting better", because that's a subjective thing. My career trajectory seems to be going in the right direction, constructing my own brand. RC

Hugh Cornwell's new album,* Moments Of Madness, *is released 21 October. Hugh tours the UK from 4 November-6 December. More info and tickets at www.hughcornwell.com. ➤

Photos: John Hall; Sean Ellaway; Hooley Bonham Cave

Alley cats: The Stranglers in 1978

THE STRANGLERS SELECT DISCOGRAPHY

SINGLES

77	United Artists UP 36211	**(Get A) Grip (On Yourself)/London Lady** (card p/s) **£12**
77	United Artists UP 36248	**Peaches/Go Buddy Go** ('group' p/s with 'blackmail' lettering, withdrawn) **£800**
77	United Artists UP 36248	**Peaches/Go Buddy Go** ('peach' p/s) **£12**
77	United Artists UP 36277	**Something Better Change/Straighten Out** (p/s) **£8**
77	United Artists UP 36300	**No More Heroes/In The Shadows** (p/s, 'wreath' label) **£8**
80	United Artists 12 BP 344	**Bear Cage (Extended)/Shah Shah A Go Go (Extended)** (12", p/s) **£10**
84	Epic A 4738	**Skin Deep/Here And There** ('skin-feel' p/s, with 'Skin Deep' tattoo, 10,000-only) **£6**
84	Epic EPC GA 4921	**No Mercy/In One Door/Hot Club (Riot Mix)/Head On The Line** (gatefold) **£6**
86	Epic SOLAR D 1	**Always The Sun/Norman Normal//Nice In Nice/Since You Went Away** (double-pack, shrinkwrapped/stickered) **£8**
86	Epic HUGE D 1	**Big In America/Dry Day//Always The Sun/Norman Normal** (double-pack, shrinkwrapped/stickered) **£8**
88	Epic VICE 1	**All Day And All Of The Night/!Viva Vlad!** ('Monica Coughlan' p/s, withdrawn, sold via fan club) **£12**
90	Epic TEARS T 1	**96 Tears/Instead Of This/Poisonality** (12" p/s with 'paint set') **£15**
14	Parophone RSD 14 TS	**Peaches/Go Buddy Go** (green vinyl, 'group' p/s with 'blackmail' lettering, reissue) ... **£10**

ALBUMS: LPs

77	United Artists UAG 30045	**STRANGLERS IV – RATTUS NORVEGICUS** (LP, 10,000 with 7", Choosey Susie/Peasant In The Big Shitty (Live At The Nashville, 12/76), [FREE 3, orange p/s, What Do You Expect... in run-off groove], some with sticker) ..... **£50/£50**
77	United Artists UAG 30045	**STRANGLERS IV – RATTUS NORVEGICUS** (LP) **£20**
77	United Artists UAG 30200	**NO MORE HEROES** (LP, inner) **£15**
78	United Artists UAK 30222	**BLACK AND WHITE** (LP, 75,000 with white vinyl 7", Walk On By/Tits/Mean To Me, [FREE 9, black die-cut sleeve & card insert], mispressed on blue or beige vinyl) **£65 each**
78	United Artists UAK 30222	**BLACK AND WHITE** (LP, 75,000 with white vinyl 7", Walk On By/Tits/Mean To Me, [FREE 9, black die-cut sleeve & card insert]) **£18**
79	United Artists UAG 30262	**THE RAVEN** (LP, 20,000 with 3D cover, cartoon on inner sleeve) **£20**
82	Liberty LBG 30353	**THE COLLECTION 77-82** (LP, withdrawn plastic logo sleeve) **£25**
83	Epic EPC 25237	**FELINE** (LP, with bonus one-sided 7", Aural Sculpture [XPS 167]) **£15**
92	United Artists SPEAKDLP	**EARLY YEARS 74-75-76 RARE LIVE & UNRELEASED** (2LP, orange/green vinyl) **£25**
95	When! WEL LP 001	**ABOUT TIME** (LP, numbered) **£30**

PROMOS: FREEBIES, PROMOS & MISCELLANEA

75	(no cat no)	**My Young Dreams/Wasted** (existence unconfirmed) **£150**
77	United Artists FREE 4	**Peaches (Radio Version)/Go Buddy Go** (promo-only, p/s) **£750**
77	United Artists FREE 4	**Peaches (Radio Version)/Go Buddy Go** (promo-only, no p/s) **£150**
77	United Artists UP 36262	**Mony Mony/Mean To Me** (p/s, as Celia & The Mutations) **£7**
77	United Artists UP 36211	**(Get A) Grip (On Yourself)/London Lady** (double A label demo) **£25**
77	United Artists UP 36277	**Something Better Change/Straighten Out** **£25**
77	United Artists FREE 8	**No More Heroes** (one-sided radio edit, promo-only) **£150**
77	United Artists UP 36300	**No More Heroes** (one-sided, misprinted "No More Stheroes") **£25**
77	United Artists UP 36300	**No More Heroes/In The Shadows** (p/s, stamped, misprinted "No More Stheroes") **£25**
78	United Artists UP 36248	**Peaches/Go Buddy Go** (p/s, mispressing, B-side plays Buzzcocks' Oh Shit) **£75**
78	United Artists UP 36429	**Walk On By (Promo Edit)/Old Codger/Tank** **£25**
78	United Artists FREE 9	**Walk On By/Mean To Me/Tits** (EP [free with LP U.A. UAK 30222], mispressing, black diecut sleeve & card insert, blue/clear vinyl) **£30**
78	United Artists FREE 9	**Walk On By/Mean To Me/Tits** (EP [free with LP U.A. UAK 30222], mispressing, black diecut sleeve & card insert, pink/clear vinyl) **£15**
78	United Artists UP 36350	**5 Minutes/Rok It To Me Moon** (A label demo) **£15**
78	United Artists UP 36379	**Nice N Sleazy/Shut Up** (A label demo) **£12**
78	United Artists UP 36379	**Nice N Sleazy/Shut Up** (p/s, mispressing, B-side plays tracks by another artist) **£30**
79	United Artists PB 308	**Duchess/Fools Rush Out** (A label demo) **£10**
79	United Artists PB 318	**Nuclear Device (The Wizard Of Aus)/Yellowcake UF 6** (A label demo) **£10**
79	United Artists UA STR 1 DJ	**Don't Bring Harry/HUGH CORNWELL: Wired** (45rpm, promo-only) **£20**
79	United Artists (no cat. no.)	**Two Sunspots** (unissued) **£30**
79	United Artists UAG 30262	**THE RAVEN** (LP, mispressing, second side plays country & western [B-side matrix: UAK 30263]) **£25**
80	Stranglers Info Service SIS	**Tomorrow Was The Hereafter/Bring On The Nubiles (Cocktail Version)** (numbered p/s, label has, Nublies) **£15**
81	Liberty BP 393	**Just Like Nothing On Earth/Maninwhite** (p/s, mispressing, plays A-side both sides) **£20**
82	Epic EPC A2893	**The European Female (In Celebration Of)/(Promo Edit)** **£10**
82	Liberty BP 410	**La Folie (Promo Edit)/Waltzinblack** **£10**
82	Liberty LBG 30353	**THE COLLECTION '77-82** (LP, The Stranglers' own concept sleeve, unissued) **£0**
82	United Artists BP 407	**Golden Brown/Love 30** (B-side plays Everybody Salsa) **£20**

***Taken from the 2024 edition of the* RRPG.**

HUGH'S QUARRY NOW

THE CREAM OF CORNWELL'S JAMS

Stranglers IV – Rattus Norvegicus

(United Artists, 1977)
Although brash and vulgar, and still sounding like hobnail boots kicking a door down, *Rattus Norvegicus* abounded with musicianship and melody. Sneered at by journalists for their senior status, The Stranglers struck a chord with audiences, propelling the album to No 8 in the UK charts and achieving platinum status.

Black And White
(United Artists, 1978)
An album that helped define post-punk; dour, angular, songs like Enough Time pointed toward Beefheartian uneasy listening. To maintain the group's reputation for smirking misogyny, the free white-vinyl single contained a song called Tits, as well as their masterful cover of Walk On By, honed in the clubs around Guildford in the mid-70s.

Nosferatu
(United Artists, 1979)
Cornwell went one further with his Beefheart fixation on his debut solo album, a collaboration with late-era Magic Band drummer Robert Williams. Truly odd, it sparkles with ideas, a cover of Cream's White Room and guest appearances from Ian Dury, The Clash and Devo.

Totem And Taboo
(HIS Music, 2012)
Each Cornwell album creates its own universe, discrete from the last yet with his unmistakable consistency of songwriting. Produced by Steve Albini, *Totem & Taboo* is full of three-chord punch and twisted solos, with Cornwell assessing his loves and hates. The Face is an amusing retelling of when he went to a Madonna launch party by accident.

Monster
(Sony, 2018)
Inspired by La Grande Dame, the touching song he wrote in tribute to his late mother, Cornwell decided to write about nine further iconic figures, mostly heroes (Evel Knievel, Hedy Lamarr, Lou Reed, Phil Silvers) and a couple of villains (Robert Mugabe, Benito Mussolini). *Monster* is an affecting, confident work that ranks among his best.

RC's RARE RECORD CLUB

Grab a copy of our **LIMITED EDITION VINYL***

- **All strictly limited editions offered exclusively to *Record Collector* readers**
- **Manufactured according to the original spec, with care and attention to detail**
- **Complete with numbered certificate of authenticity signed by Ian Shirley, editor of the *Rare Record Price Guide***

Orange Bicycle: *Orange Bicycle*

Reggae With The Hippy Boys

The Smoke: *It's Smoke Time*

Agincourt: *Fly Away*

Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

The Earth: *Elemental*

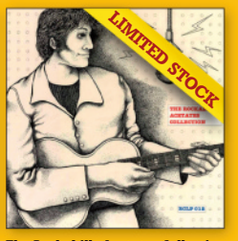
Poppa Ben Hook/Museum

The Artwoods: *Live At Klooks Kleek*

Riot Squad: *Making Up For Lost Time*

Aubrey Small: *Aubrey Small*

Small Town Scenery



The Rockabilly Acetates Collection

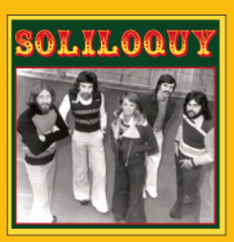
f-x – 7" single

The Keith Emerson Trio – 10"

Strange Stone: *Strange Stone*

Don Rendell: *Live At Klooks Kleek*

Ken Saul: Songs For a Rainy Day



Soliloquy: *Soliloquy*

Factory – 7" single

Ptolomy Psycon: *Loose Capacitor*

Brilliant: *Escape From New York*

The Bunch: *Spare A Shilling*

Polly Niles: *Sunshine In My Rainy Day Mind*

Both Hands Free

Collective Marriage

Fantasy: *Paint A Picture*

ORDER YOUR COPY TODAY

shop.recordcollectormag.com/category/RCRV

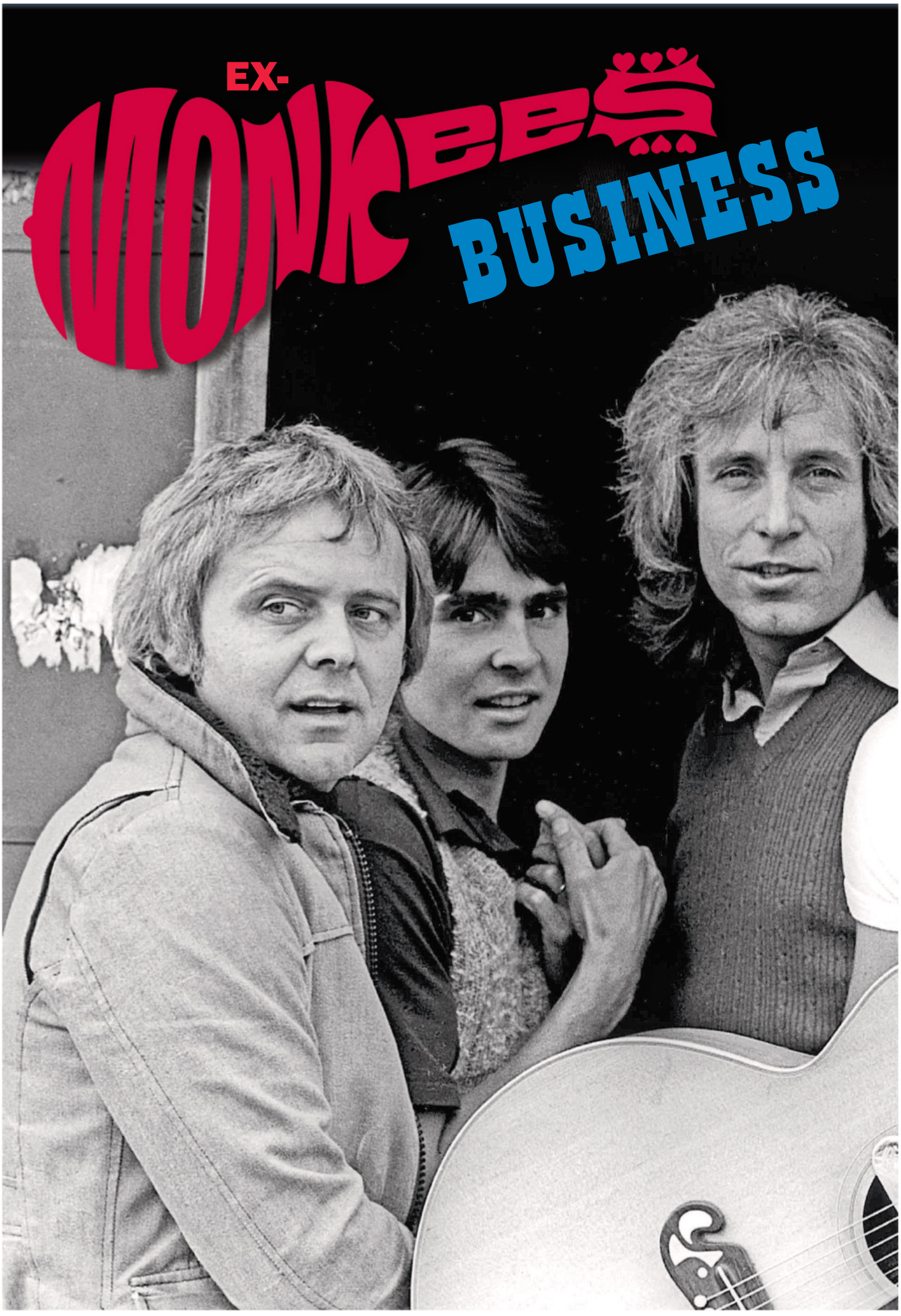
subscriptions@metropolis.co.uk

020 8752 8193

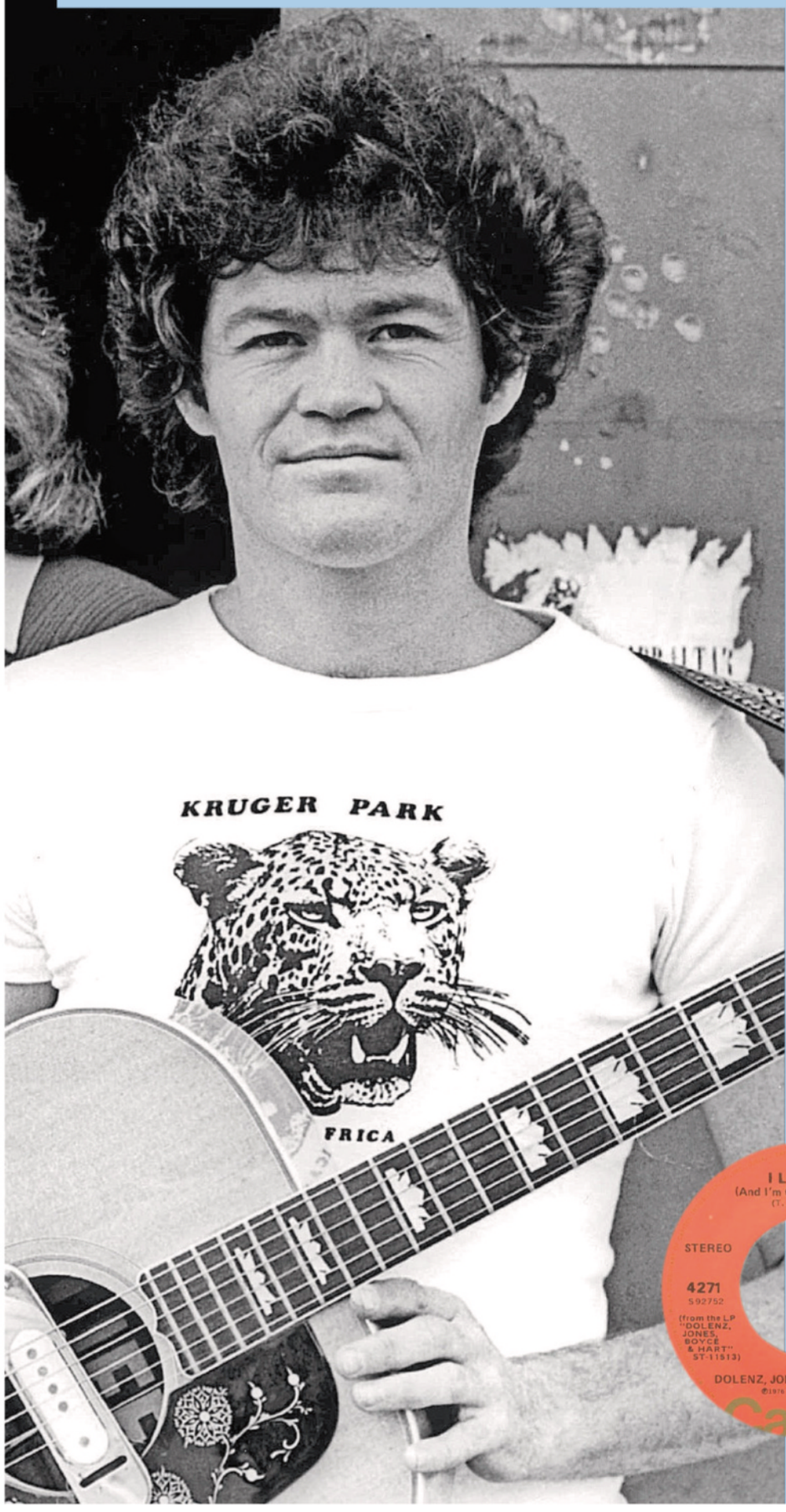
YouTube

LISTEN TO SONGS FROM THE RARE RECORD CLUB

Go to YouTube and search for "record collector mag"


EX-
MONKEES
BUSINESS

Even Monkees fans might not know of a mid-70s reunion involving Micky Dolenz and Davy Jones. With hit songwriters Tommy Boyce and Bobby Hart, they formed pop supergroup, **Dolenz, Jones, Boyce & Hart**. Two tours brought their music to enthusiastic audiences, but a studio album (and a live record) failed to sell, and the 14-month adventure was soon lost to time. **Bill Kopp** spoke to Hart, band leader Keith Allison (who died last autumn) and tour manager Christian de Walden.



After an impressive mid-60s run of hit singles (seven making it to the Top 10 in America, eight in the UK Top 40) and albums (four No 1 and one No 3 in the US and nearly as much success in the UK), The Monkees seemed to drift slowly into oblivion. After two seasons on American television network NBC, *The Monkees* was cancelled in February 1968. Subsequent albums saw rapidly diminishing commercial returns, and the group lost members one by one; by the time of 1970's final, contract-obligation release *Changes*, only Micky Dolenz and Davy Jones remained.

But the group's popularity would endure. In the period after the cancellation of the TV series, The Monkees embarked upon a tour of Australia and Japan. One of the Budokan concerts would be filmed and shown on Japanese television; that run of dates marked the final appearance of the original foursome until 1986. But those dates in Southeast Asia left a lasting impression upon fans.

Tommy Boyce and Bobby Hart were already established hit songwriters when they became instrumental in The Monkees' success, writing several of the group's biggest hits. After writing, performing, and producing all the songs for the pilot of *The Monkees*, Boyce and Hart recorded all but the vocals for the group's first album with their band, The Candy Store Prophets.

Buoyed by their songwriting success, Boyce & Hart launched their own recording career, with a deal on A&M Records. They scored five hit singles including I Wonder What She's Doing Tonight, a Top 10 single in the US. The pair worked in film and television as well. But around the same time The Monkees were falling apart, the Boyce and Hart partnership frayed, too.

"Tommy quit the business at the end of 1969," Bobby Hart tells *RC*. "He quit at the end of our Flamingo gig in Vegas." Boyce was shattered when the duo's manager blew their three weeks' salary at the gambling tables. "$50,000 a week or something, it was," Hart recalls. The two went their separate ways and didn't see each other for quite a while. "Tommy withdrew," Hart says. "The next time I saw him, he gave me a business card that read, 'David Tucker, poet.'" Hart would occasionally

run into his old partner. "I never cut off my relationship with him," he says. "I would hang out with Tommy here and there, but we weren't tight ever again like when we were working together every day."

Christian de Walden was an Italian-born travel agent, putting together all-inclusive package tours for wealthy clients; he had exactly zero experience in the music industry. But he made up for that with enthusiasm, hard work and aptitude. He also made some important connections once he moved to Los Angeles. "My mother was a very famous physiotherapist," de Walden explains. One of his mother's clients was Claudia Jennings, an actress best known as *Playboy*'s Playmate of the Month (November 1969) and Playmate of the Year for 1970.

Jennings' boyfriend at the time was none other than Bobby Hart. "We invited Claudia's masseuse to come for Thanksgiving dinner," Hart remembers. "And she said, 'Can I bring my son? He would love to be in the music business!'" When Hart met de Walden – whom he characterises as "this flamboyant Italian man" – he took an instant liking to him. On learning that de Walden spent a lot of time in the Far East, he made him an offer: "I'll tell you what," Hart told him. "I'll give you two or three songs that I publish. See what you can do with them in Singapore and Hong Kong or wherever."

That marked the beginning of de Walden's long and successful music publishing career. "I didn't know anything about music publishing," he admits. "Bobby taught me everything. The moment I met him I saw immediately what a great person he is. He's a person you can trust."

On one of his frequent trips to the Pacific Rim, de Walden found himself engaged in conversation with some Japanese music promoters. Learning of his association with Bobby Hart, one of them suggested: "It would be great if you could ask The Monkees to get back together and come and do a tour in Japan." de Walden agreed to bring the idea to the long-split group.

Hart recalls reaching out to Dolenz on de Walden's behalf. "I called him, and he said, 'Nesmith doesn't want to have anything to do with The Monkees, and we don't even know where Peter [Tork] is!'" For their parts, Dolenz and Jones had been doing some concert appearances as a duo. But in 1975, two members wouldn't be considered a Monkees reunion.

Yet sensing a potentially lucrative and rewarding opportunity, de Walden wasn't about to give up. "I'm the one who came up with the idea," he continues, an assertion backed today by Hart. "I said, 'Why don't we do a tour of Southeast Asia with Tommy and Bobby and Micky and Davy?'"

Dolenz, Jones, Boyce and Hart met with de Walden at a Sunset Strip restaurant owned by Dolenz. "We had lunch," Hart remembers, "and we had such a great time! We hadn't seen much of each other in the past eight years." He recalls that the consensus was, "Well, if the money's there and they're offering, then sure. We're up for something like that."

"WITH KEITH ALLISON WE WERE MORE MICK JAGGER & STONES-LIKE THAN BEATLES-ESQUE" – BOBBY HART

De Walden went to work putting together a Southeast Asia concert itinerary for the following year. But there was a more immediate matter at hand. "The first thing we did," explains Bobby Hart, "was ask Tommy: 'See if we can get Keith to put a band together.'"

Guitarist and band leader Keith Allison already had a massive résumé when he received the call. The Texas-born musician had been a member of the post-Buddy Holly lineup of The Crickets, opened as a solo artist for The Rolling Stones, sang on Beach Boys records, played on Boyce and Hart demo records, and been a co-host on *Where The Action Is!* with Paul Revere and the Raiders. He was that group's bassist from 1968-1974.

The Raiders' major-label run came to an end when both Mark Lindsay and Allison left the group. Allison – who as a highly skilled and easy-to-get-along-with player – was always in demand, and immediately found himself on tour with old friend, Johnny Rivers. And he had long been close with Dolenz and Jones. "By that time, Davy had moved to Santa Barbara," Allison recalled, "and he kept a room at my house in Hollywood." Allison remembers that it was Jones who first brought the idea of becoming DJB&H's band leader to him. "Davy said to me, 'Cowboy, if you're doing it, I'm in. Otherwise, no.'"

Allison initially worked with some musicians Boyce had found; they rehearsed at SIR in Hollywood. And on 21 June 1975 Dolenz, Jones, Boyce and Hart made their public debut onstage at an amusement park, Six Flags Over Mid-America, near St. Louis, Missouri. "We walked onstage," Allison continued, "and we all looked at each other and said, 'Holy shit.' It was like the glory days of 10 years earlier."

Hart smiles at the memory. "We did more than one show that day," he recalled. "But when you added them up, it was 26,000 people. Somebody said, 'Oh, *this* is an audience.'" It was an auspicious start to a tour billed as, "The Great Golden Hits of The Monkees – The Guys Who Wrote 'Em and the Guys Who Sang 'Em".

Allison eventually replaced the rhythm section with players more to his liking. The new players were young and enthusiastic musicians who had grown up listening to (and memorising) Monkees records. "They were about 21 years old and nice-looking," Allison remembered. "Rick Tierney on bass and Jerry Summers on drums. They had been playing Monkees songs since they were in middle school." Briefly adding keyboardist Skip Edwards from Johnny Rivers' group, lead guitarist Allison had a new band. "We went through keyboard players like Spinal Tap went through drummers," Allison said with a laugh.

Between late June '75 and the end of that year, Dolenz, Jones, Boyce & Hart played nearly 40 venues, ranging from amusement parks to clubs to high school gymnasiums to colleges and ballrooms. "We did the basic arrangements of all the Monkees songs and Boyce and Hart songs," Hart recalls. "But what Keith brought to it was an updating of all that. Instead of being Beatlesque, it was more Mick Jagger/Rolling Stones-like."

Echoing his approach of years before with the Raiders, Allison came out onstage before the headliners. "I used to open for [DJB&H]," he said. "I would come out and do three or four numbers: Jumpin' Jack Flash and stuff like that. And I'd always sing Sweet Home Alabama." Allison would then lead the band while the famous foursome took centre-stage to sing their collective hits.

The group were on tour right through the holidays, playing a series of dates in the American Midwest, including a 25 December show in New Brighton, Minnesota. "That's

Photos: Diane Mona; Keith Allison collection

This page, clockwise from top left, with assorted period magazines, adverts, and posters: Tommy Boyce, fan Diane Mona, Davy Jones, an unidentified photobomber and Micky Dolenz backstage after the show at Magic Mountain amusement park, 17 August 1975; the group onstage, with one of their *Spinal Tap*-esque roll call of keyboard players on the left of the picture, alongside Bobby Hart on the mic, drummer Jerry Sommers, and guitarist/band leader Keith Allison (seated); Tommy Boyce and Bobby Hart either side of Mr Boogie Shoes himself, Harry Casey of KC & The Sunshine Band, backstage circa 1975; Mr Jones bursts into song, presumably emboldened by his thirsty recreational habits; Keith Allison with Ringo Starr, circa 1977

how I lost my girlfriend," Hart recalls with a chuckle. "She said, 'You took a gig on Christmas? Don't you know how important that day is to me?' When I came back, Claudia was gone."

The second leg of the group's first tour ended with a pair of January dates at Disneyland in Anaheim, California. Early 1976 was consumed by the making of a self-titled album and a number of television appearances. "Our lawyer got us a record deal at Capitol," Hart recalls. And the group had an ally in the person of Al Coury, the label's powerful vice president. "We went into the studio and did a pretty good album," Hart says. "Al was hot on the project, but he left to run RSO Records a month before our record was to be released." The new regime at Capitol had little interest in the record, doing almost nothing to promote it. "It was kind of a lost cause," Hart says, sadly.

The core band on the group's only studio release featured Allison on lead guitar and bass, along with the rhythm section of Summers and Tierney. Boyce played guitar, while Hart and Edwards played keyboards. Session players included percussionist Emil Richards, guitarists Chip Douglas, Jerry Yester, and Louie Shelton (among others), and Henry Diltz on banjo. Recorded at Sound Factory in Hollywood, the self-produced album featured vocal arrangements by Ron Hicklin.

Dolenz, Jones, Boyce & Hart was released on 29 May 1976 but sold only modestly. Christian de Walden – today a producer and award-winning songwriter in his own right – points to another reason he believes that neither *Dolenz, Jones, Boyce & Hart* nor its single performed well on the charts. "Those were the times of the [payola] scandals," he says. "I remember $50-60,000 would bring you up to [Top 10] in the charts. After that, if you didn't pay much more, next week you were down: 'Boom, boom, out.'"

The group toured the US – again playing amusement parks and theatres – ostensibly in support of the record and its single, the Boyce/Hart-penned I Remember The Feeling. That song and three other tracks figured into the group's live set, but the song selection leaned heavily toward Monkees hits, with a few Boyce and Hart numbers (I Wonder What She's Doing Tonight, Alice Long) inserted as standalone songs or parts of larger medleys.

Likewise, a 1976 television special featuring the group focused on the material that made its members famous. No music from DJB&H's studio album figures into the programme, which is presented as a pilot ("see you next show," says Boyce near the programme's end).

The group did a fair number of television appearances in early 1976, guesting on *The Mike Douglas Show*, *The Dinah Shore Show* and even *Don Kirshner's Rock Concert*. For the talk show spots, they performed the album's lead track, I Remember the Feeling.

"AFTER THE LAST SPRAY OF FIREWORKS WE WERE SUPPOSED TO START PLAYING" – KEITH ALLISON

The band's US tour ended in grand style, re-running to Disneyland for a week-long residency, culminating with a show on 4 July 1976: the United States' bicentennial. "It was the biggest crowd you ever saw in your life," Allison recalled. Quite a buzz had grown up around the group by this time, and local radio carried advance reports of the Disneyland shows. "Peter Tork heard about it on the radio," says Hart. "He called Micky, and Micky invited him down to the last show."

"Peter came down and joined us," Allison would recall. Bootleg audio – complete with screaming girls – documents Tork joining the group on bass guitar for a run-through of Last Train To Clarksville and *The Monkees*' theme.

Allison and Hart would laugh at the memory of the Disneyland residency. Recalling his days playing at the Copacabana and being manhandled by security, Hart continues, "Disneyland was worse. You're one of the rides at Disneyland!" The band was incredibly well-rehearsed by that point, mostly playing songs they had all known for a decade or more. "It was loose," Hart admits. "Sometimes Davy would talk [to the audience] for a few minutes."

But Disneyland ran a tight ship. "You started at a specific time, let's say 7:03," Hart recalls. "And you ended at 8:06, because the Electric Light Parade was coming by at 8:07." So, when the band started to run long, they'd be accosted onstage by the park's management, telling them, 'You can't do this, because Mickey's coming!' "Mickey Mouse," Hart hastens to clarify. "Not Micky Dolenz."

The band's dressing rooms were in trailers situated right next to the mortars used to launch Bicentennial fireworks. The band members would get dressed for their show and then be herded into golf carts for the short trip to the stage. "Right after the last spray of fireworks would go off, they would yell, 'DJB&H, go go go!'" Allison recalled with a laugh. "We were supposed to start playing right as the smoke was clearing."

Just over a week after the Disneyland gigs, DJB&H and their band were aboard a plane en route to Japan. With the troublesome backing band members a distant memory, the group was getting along reasonably well. "Tommy and Bobby were no problem whatsoever," says de Walden, who had taken possession of all passports ("So nobody could quit," quipped Allison). "Micky Dolenz would sometimes be like, 'What the fuck is going on,'" de Walden continues. "But then he would go back to normal. And… Mr Jones had his drinking problem."

Christian de Walden put his diplomatic skills to work, helping smooth the path for the group as it navigated among Pacific Rim countries, some of which had strict policies. "I knew how to get through without [customs officials] opening the bags and everything,"

Lawn again: circa 1975 (l-r) Jones, Dolenz, Boyce and Hart

he explains. "Like in Bangkok, every time I would arrive with two bottles of Johnnie Walker Black for them. Then it was always, 'Please, go.' None of them ever once opened the bags."

The group played to receptive audiences in four Japanese cities: Shizuoka, Tokyo, Osaka, and Nagoya. And everywhere the band went, they were followed by enthusiastic fans. Many tried to get in touch with the group. Christian de Walden notes that social customs in Japan were quite different than in the west. "One of my jobs was to stop the fans from calling the rooms of Micky and Mr. Jones," he says. "The hotel switchboard is very polite; they don't like to tell people, 'Go to hell.' You don't *do* that in Japan."

Instead, the operators routed all fan calls directly to de Walden. He says that when he answered, young female fans would scream, "Micky!" He patiently explained that he wasn't Micky Dolenz. "I'm his brother," he would tell them. "Aishitemasu." ("That means, 'I love you,'" de Walden explains with a chuckle.)

Prior to taking the stage in Osaka, the group found itself missing one of its key members. "We were getting ready to go on," Hart recalls, "and Davy said, 'Oh, I want to go over to this bar and have a couple of drinks.'" Hart warned him that DJB&H were due onstage in 10 minutes. "Suddenly it was time to go on, and he wasn't back," Hart says. "Ten minutes late, 15, then 20. We decided to go on without Davy."

Around the third song in the set, Hart looked over at Micky Dolenz, only to see Jones leap over Micky's head and onto the stage. "Davy was so pissed off that we had gone on without him, so he made a grand entrance." The effects of the sake made themselves known. "Davy was so drunk," Hart winces at the memory. "He couldn't hardly carry a tune." After that, Jones announced – as he would do numerous times on the Asia tour – that he wanted to quit the group. "But Christian had his passport," Hart says.

A stop in Singapore found the group encountering some difficulty. "We were the first American rock band to be allowed in to play in the country," Hart says. "It's very controlled, very buttoned-down. We were told ahead of time, 'When you get off the plane in Singapore, your hair cannot touch your collar.'" Allison added, "It can't cover your ears and it can't come down to your eyebrows." So, they all got haircuts.

After landing in Singapore, all members of the group had to undergo inspection. "We had to go to the police precinct," Hart says. "They took us individually into different rooms; the guy got really close to me, looking at me up and down."

From there they flew to Hong Kong for a publicity junket. Though it's not listed on any fan-created tour lists, the group played Taipei, Taiwan as well. In one country, they were required to submit lyric sheets for all the music they intended to play. "They were looking for anything subversive," Hart says with a laugh. "Like, 'I Remember the Feeling?' What does *that* mean?'"

Impressed by the Pacific Rim audiences' enthusiastic response, Japanese record executives encouraged the group to record a live album. De Walden brought the idea to the group. "Bobby, Tommy and Micky said, 'Let's do it!'" he recalls. "Mr Jones said, 'Are we getting money?' I said, 'If it sells!'"

Hart recalls that it was Tommy Boyce who called Capitol Records and said, "Send a sound crew over!" Recorded live onstage at the Yūbin Chokin Hall in Tokyo on 20 July, *Concert In Japan* is a faithful (if truncated) document of the group's live set, featuring four songs from the studio album plus Monkees medleys. The record closes with band leader Allison singing "Action".

Concert In Japan didn't sell, and for good reason. It was released only in Japan, and didn't appear in stores until 1981, five years after the group had played its final date. No one can explain the delay. "Beats me," says de Walden.

The Pacific Rim tour ended in late July, after a final show in Bangkok. From there, the group scattered, with various members making their way home to the US or visiting elsewhere. After a five-day run at the place where they had started, Six Flags Over Mid-America, the group quietly disbanded.

A mere six months later, the two ex-Monkees launched a tour that continued where DJB&H had left off. Billing themselves as The Dolenz & Jones Show, the pair toured under the same banner as before: The Great Golden Hits Of The Monkees. They would play some two dozen dates between spring 1977 and late September of that year, performing mostly in clubs and resort hotel lounges. After a run of dates in Toronto, both joined the cast of Harry Nilsson's *The Point* in London for a two-month run.

After releasing a pair of non-charting singles in the UK only, Boyce would form his own group, The Tommy Band, in 1979; the group released one single. Hart released *The First Bobby Hart Solo Album* in 1980; it remains his only solo release to date. Keith Allison landed on his feet, working with Ringo Starr (among others) and developing his acting career alongside his musical endeavours.

Both Allison and Hart would look back fondly on the memories of their time in DJB&H. And de Walden shares that fondness. "Whenever I had an idea, Tommy and Bobby were always very cooperative," he says. "They would say, 'Okay, now let's sell it to the others.' I was inexperienced, but the respect they had for me made me feel like the happiest man in the world." RC

The 2LP set* Dolenz, Jones, Boyce & Hart *– combining the group's mid-70s studio and live albums for the first time – is out now on 7a Records.

Photos: David Corio

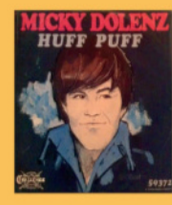
DOLENZ, JONES, BOYCE & HART

SELECT DISCOGRAPHY

Nearly four dozen singles were released by Micky Dolenz, Davy Jones, Tommy Boyce, Bobby Hart and/or various combinations of said players. Below are some of the most sought-after from among those releases.

Dolenz, Jones, Boyce & Hart

Dolenz, Jones, Boyce & Hart (Capitol, 1976) **£3**
I Love You (And I'm Glad That I Said It)/Savin' My Love For You (Capitol, 1976) **£3**
I Remember The Feeling/You & I (Capitol, 1976) **£3**
Concert In Japan (Capitol Japan, 1981) **£12**



Micky Dolenz

Huff Puff/The Obvious – Fate (London, 1967) **£10**
Easy On You/Oh Someone (MGM, 1971) **£25**
Unattended In The Jungle/A Lover's Prayer (MGM, 1972) **£15**
To Be Or Not To Be/Beverly Hills (Japan All Round, 1982) **£10**

Davy Jones

Dream Girl/Take Me To Paradise (Colpix, 1964) **£8**
Dream Girl/My Dad (Pye Japan, 1967) **£20**
Girl/Take My Love (Bell, 1971) **£60**

Tommy Boyce

The Gypsy Song/Give Me A Clue (Dot, 1960) **£15**
The Way I Used To Do/Come Here To Jo-Anne (RCA Victor, 1962) **£8**
Let's Go Where The Action Is/Let's Go Where The Action Is (Instrumental) (Colpix, 1966) **£10**

Bobby Hart

The Spider And The Fly/The Girl I Used To Know (Bamboo, 1961) **£20**
Too Many Teardops/The People Next Door (Infinity, 1962) **£25**

Keith Allison

Glitter And Gold/Action, Action, Action (Columbia, 1966) **£15**
Louise/Freeborn Man (Columbia, 1967) **£40**

Micky Dolenz & Davy Jones

Do It In The Name Of Love/Lady Jane (Bell, 1971) **£12**

Micky Dolenz, Davy Jones & Peter Tork

Christmas Is My Time Of Year (Christmas, 1976) **£140**

Perfect Circle

Across nine studio albums, **Orbital** have remained at the forefront of dance music trends. On their new compilation, *30 Something*, the Hartnoll brothers trace a three-decade path as electronica trailblazers in typically inventive – and re-inventive – style. Younger sibling Paul (above, right) takes **Lois Wilson** on a trip through their long-playing history.

With their debut single, Chime, Orbital – brothers Paul and Phil Hartnoll – grasped the utopian possibilities of the M25 rave scene. Recorded in their parents' living room on four-track while Paul's mates sat on the sofa waiting to go to the pub, it was first released in December 1989 on pirate DJ Jazzy M's Oh'Zone label. "He was a friend of a friend," Paul Hartnoll explains from his Hove studio. "And he was the don, so I took the cassette to his record shop. He played it and all the deejays put their hands up to buy it. After he put it out, such was the buzz around it, we were plunged into the middle of a bidding war. We couldn't believe it."

They soon signed to Pete Tong's FFRR label and the single, reissued in March 1990, hit the UK Top 20 and led to a *Top Of The Pops* appearance. Their anti-Poll Tax T-shirts revealed a socio-political stance that would continue; later work made anti-military and anti-Brexit statements and referenced the Grenfell Tower fire and the migrant crisis. Since 2019, live performances of their track Impact (The Earth Is Burning) have included a sampled speech from environmental activist Greta Thunberg.

Their refusal to mime on *Top Of The Pops* resulted in a lifetime ban. "We looked like berks," Paul says, "just standing there playing with the on/off switches." The ban was subsequently lifted: seven years later they were back performing Satan Live, one of a further 13 hit singles they've notched up in their 33-year career, one that has seen them split twice, once in 2004, and again in 2014. In that time the group have also remixed numerous acts including Madonna, Kraftwerk, EMF, Queen Latifah and The Shamen, and scored films including 1997's *Event Horizon*. After headlining Glastonbury in 1994, they became dance music's chief ambassadors, changing the face of the festival circuit.

"We wanted it rough around the edges"

"It was terrifying," says Paul of first playing Glastonbury, "but the year after, they got a dance tent and now they have a dance village and dance music is pretty much a part of every rock festival." They'd return to the festival a further four times, in 2010 closing their set with their cover of the *Doctor Who* theme with special guest, Matt Smith, who played the 11th Doctor.

Paul nevertheless cites their appearance at the opening ceremony for the London 2012 Paralympic Games as a career highpoint; the group performing Where Is It Going? while Stephen Hawking delivered a speech celebrating the Large Hadron Collider. "That was special," he admits. A new mix of their collaboration is a highpoint on their forthcoming best-of, *30 Something*, which contains a cherry-pick of remakes, remixes, and reworks. Paul's task today is to guide *Record Collector* through his album back catalogue.

Born in 1968 and four years younger than Phil, Paul got the music bug aged 12. "I was in the bath listening to the Sunday chart countdown when The Beat's Tears Of A Clown came on," he remembers. "I entered that bathroom a kid into Action Man, toy soldiers and Airfix kits and came out wanting to dress sharp and go to the youth club." Stints in anarcho-punk band Penal Chord and garage band Noddy And The Satellites followed and a love of industrial noise bands such as Cabaret Voltaire and Severed Head took over. "Then Phil bought a drum machine, so we tried to sound like New Order," he says, "and then Phil bought a synth and we tried to sound even more like New Order. Then we got a four-track and once I discovered layering, I stopped trying to be a good musician and started trying to be a good composer. It became about how different parts fit together to make something fresh. That's still the motivation now and the thread linking all of Orbital's records."

Orbital (FFRR 828248-1, 1991) **£25**
Aka '*The Green Album*', their DIY debut, a soundtrack for the rave generation. Key track: Belfast.

"Putting together our first album was a dream job. It was, 'Here's an advance, go write an album.' So, I bought a couple of bits of equipment with the money then sat in our parents' living room and put it all together. I see it as a greatest hits of where we were at that point, a collection of our favourite tracks we were playing live. There was no professionalism, the speakers were placed in the wrong position, and we had no knowledge of mixing, but it was all about capturing the spirit. If we'd gone into a proper studio, a producer would have tidied it up and mixed it like a rock record and made it all neat, but we wanted it to be rough around the edges."

Orbital (Internal TRULP2, 1993) **£25**
Aka *'The Brown Album'*, their first hit album, a clever mix of pop, techno and aural punning.

"I moved to London, and we got a project room in the Strong Room which is where we made the record. We had just come off our first tour with Meat Beat Manifesto which was an education. Jack Dangers became a real mentor and, on that tour, we worked with Mickey Mann who was the front of house engineer with The Shamen. Mickey came in and co-produced and mixed for us. He worked quick, he was mixing a track the moment I'd finished writing it, and he had great ideas for samples and weird sounds. It was very easy and very fluid and half of it we mixed like a DJ set, the other half we realised we couldn't as the tracks were different tempos. We got Kirsty Hawkshaw to sing on Halcyon + On + On. I'd met Kirsty through Spiral Tribe, she was a part of that, and we used to go to the same traveller raves. We were always saying how we should do a track together. She had a huge hit with Opus III's It's A Fine Day. At one post-rave Sunday session I was hanging out with my mate Paul Isaac and I thought, I'll make a house record, so I got some breakbeats and sampled Kirsty. Paul suggested we turn the vocal backwards and we did that and we were like, 'Oooooh, that sounds good.' That became the single version. Then for the album we got Kirsty in and she added another layer of vocals to it. Another track, Walk Now, that came from us playing *Welcome 92*, a New Year's Eve rave in Australia which an old mate, Jim, invited us out to. I could not believe the sound of the pedestrian crossing; it was like something from a techno track. While I was there I also bought a didgeridoo, so when we did the track I wanted to capture the experience. So, the pedestrian crossing sound represented the 'new' from Australia and the didgeridoo the 'something old'. The first track Time Becomes uses the same speech sample: 'There is the theory of the Moebius…' [by Michael Dorn in *Star Trek: The Next Generation*] which began the first album track, Moebius. I like that idea of aural punning."

Snivilisation (Internal TRULP 5, 1994) **£20**

Social protest and their first Top 5 album. Alison Goldfrapp guests.

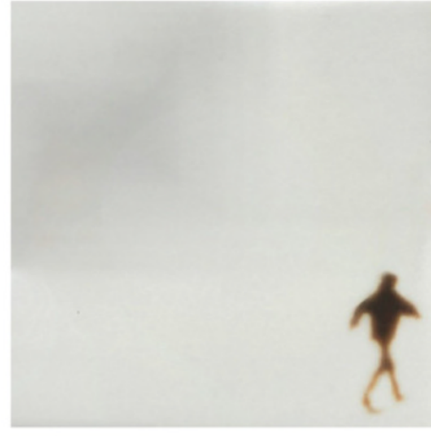
"The dance scene was growing up and becoming more open to different rhythms and styles. I had discovered jungle and that had an influence, especially on the last track, Attached, and throughout, we used more broken beats and less four-to-the-floor. The album was a reflection on urban modern living, hence the title which Phil spotted in a Russell Hoban poem. We wrote the LP like a book. We wrote the first track first, the second track second, etc. and we used a lot of talk radio bits and pieces which I used to listen to while falling asleep. We used Alison Goldfrapp on Sad But True. She was a mate of Phil's. We invited her round and she just started singing and I had to say, 'Stop, stop,' so we could get the microphone and record it. She has the voice of an angel, astounding. She just ad-libbed and it was very Cocteau Twins. We issued the album to coincide with the passing of the Criminal Justice Act. The bill didn't impact on our creative trajectory – by then we were on the festival circuit – but it had a massive impact on our friends' lives who were putting on rave parties. Parties had been taking place for donkey's years, we'd descend on National Trust woodland carparks in Sevenoaks and the police would come along and be jolly and have a chat. Then with the demonisation of ecstasy and house music by the papers, suddenly there'd be police from four different counties turning up and people getting beaten up."

In Sides (Internal TRULP 10, 1996) **£30**

Their *What's Goin' On*, with ecological themes, a soundtrack influence and another Top 5 hit.

"Around this time there was a boom in interest in film soundtracks and easy listening. Our love had stemmed from going round the charity shops buying them for samples and then falling in love with them in their own right, and there's a big Ennio Morricone, John Barry and Lalo Schifrin influence on this album. We got in our friend Clune to play live drums. We spent a day recording him and then chopped the recording up and used it for

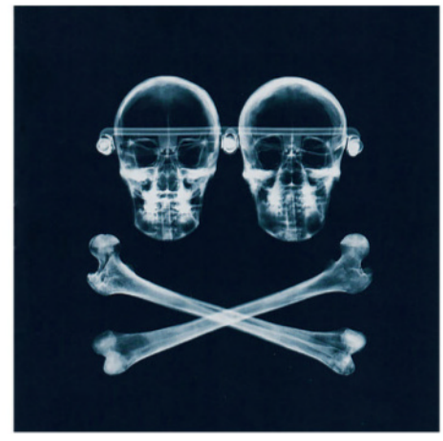
breakbeats. Alison came back under the alias "Auntie" for three tracks including Dwr Budr, which is Welsh for "dirty water", which was inspired by the Sea Empress oil spill just off the Wales south coast [in February 1996]. The Girl With The Sun In Her Head was recorded using electricity provided by Greenpeace's mobile solar power generator, Cyrus. They parked up outside the Strongroom one Saturday, threw the cables in and we recorded it. It was great fun. With the rise of the CD, we could suddenly make an album that was 78 minutes rather than 45 with vinyl and the nature of dance at the time was thoughtful and long-form, so it fit perfectly with the longer format. The album's title references that because the original vinyl LP release, because of the length, had to be issued over three discs with one track per side of each disc."



The Middle Of Nowhere (FFRR 556 076-1, 1999) **£60**

Fifth album sees the group embracing live instrumentation, the Stylophone and Dollar.

"By the time of recording *The Middle Of Nowhere* I had a home studio. It sounds flash but I bought a small warehouse in Shoreditch which was incredibly cheap at the time and built a studio in it. We were working with Mickey Mann again – we would have done *In Sides* with him, but he was busy – and we recorded live drumming with Steve Sidelnyk and got some great breakbeats from him. To mix it up, I experimented with more live instruments using live bass and guitar, and with the track Style, I used a Stylophone. I needed another track for the album and was having a real moment of writer's block. One Friday morning, I was so frustrated I saw the Stylophone sat on my bookshelf and I took it into the studio, spent all morning recording sounds with it and then pulling the jack plug in and out to make pops and clicks, and then I spent the afternoon putting it all together adding live drum samples and Dollar's Oh L'Amour. It was an old jukebox record I had from my mum and dad when they used to run a pub and had a jukebox in there. It was going to be either Dollar or Kylie Minogue's I Should Be So Lucky. There was never any pressure from the label. Pete Tong would say how it would be really great to get a hit and get a young female singer in there and we were always, 'How dare you? Stop trying to exploit us!' I always took my Crass sensibilities with me. I was, 'I'm an artist, I do what I want.' And he'd always go, 'Alright, then' and leave us alone to do our thing."



The Altogether (FFRR 8573 87782 2, 2001) **£5**

Difficult sixth album and last on FFRR.

"We were in that cycle of tour-album-tour-album-tour-album and I was tired and feeling a bit naked and exposed and vulnerable, hence the album title. What I should have done was have a year off before writing but I didn't; I'm a workaholic and I find it hard to take time off or even slow down a bit. It was hard work to make and it really had to be pulled out of me. But I'm still proud of it. We sampled David Gray on it and Ian Dury and Tool and we also did a great version of the *Doctor Who* theme."

Blue Album (orbitalV001, 2004) **£50**

Swansong before the group's first split later that year.

"The last album before we split for the first time. It wasn't a big deal; we made the album and I said, 'I'm going off for a year for a rethink.' Phil was living in Brighton, and I moved down; me and my wife wanted to start a family and we put the record out on our manager's label as we didn't want to tour. But six weeks into taking the break, my mum was diagnosed with terminal cancer, so I came back, and I thought, Let's do a last tour then

have a last hurrah. But I had the worst work/life balance. I was doing most of the work, which was ok in the 90s as I was young, free, and single and living in a warehouse, but then I had a family and it was like, 'Why am I doing all the heavy lifting?' Something had to give."

Wonky (ACP Recordings ACPV1203, 2012) **£40**

The calm-before-the-storm comeback album, co-produced and mixed by Flood.
"I didn't like the weird feeling of divorcing my brother and no one was interested in my solo career, even though I was making the same music I would have been making as Orbital, but without the brand no one cared. So, we went into the studio and started with a visual map, which was drawn on old wallpaper and pinned to the wall. We covered that in sticky notes, and we got Flood in to produce and help mix. I had worked with Flood on The Music's [2008 *Strength In Numbers*] album and he was great fun. Zola Jesus sang on New France, Distractions samples Emily Portman. Flood got us to include Beelzedub, which was a reworked mix of Satan, how the track had evolved over the years of playing it live, and we also included Stringy Acid, which was an acid house jam from 1989 which I'd always had an affection for."

Monsters Exist (ACP Recordings ACPV1806, 2018) **£18**

First album in six years and the first since their 2017 reformation returns them to the Top 20 for the first time since *The Altogether*.

"We split again in 2014 and this time it was nasty… it wasn't nice at all. Phil was cross with me; I was cross with him. Then Bluedot made us an offer in 2017 to play their festival and it was a ridiculous offer, and I offered Phil an olive branch. We also did the Doctor [Who theme] with the BBC Radiophonic Workshop, which was great, and we were in a happy place. Most of the tracks for *Monsters Exist* I'd already written probably for my next solo album, and we got in Steve Dub who did stuff with The Chemical Brothers, which added a different dimension and also Brian Cox – like Stephen Hawking, another great mind of science and another hero – and the result was There Will Come A Time."

30 Something (London, LMS5521698, 2022) **£80**

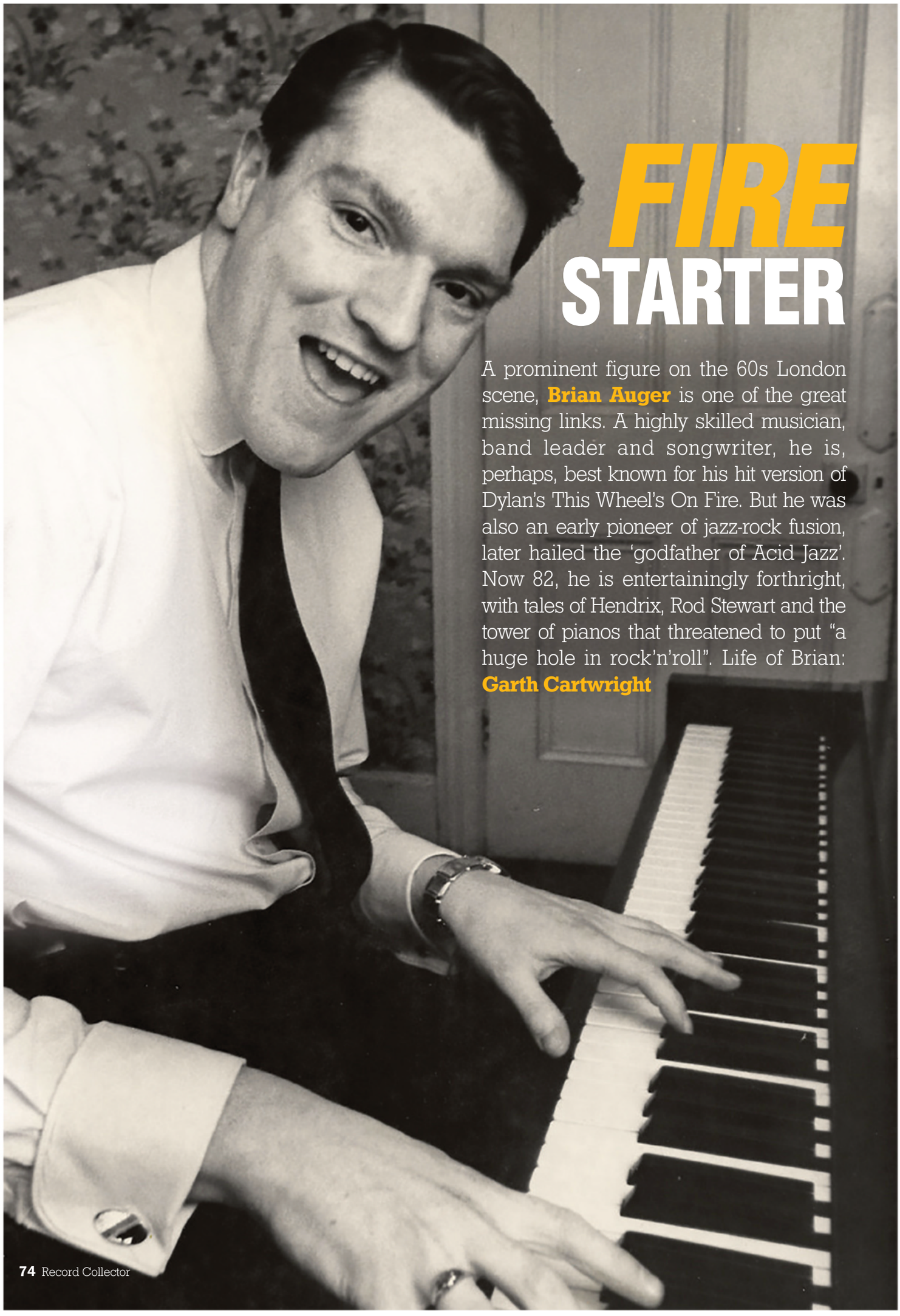
Greatest hits remixed and re-versioned by the group and friends.
"It's a 'best of' that's a bit like Chinese whispers: it's our songs but not how they began, but how they've evolved and mutated over the years of playing them live. Some are intentionally different, some changed without us really even noticing; tracks such as Satan, Chime and Impact. We've got friends to remix other tracks: David Holmes did Belfast, Jon Hopkins did Halcyon & On, Tejada, Dusky; Joris Voorn and Shanti Celeste have contributed, too. I love doing this. In the beginning we were trying to do something new, doing what felt right and we accidentally came up with the Orbital sound. We're still trying to do something new and what feels right." RC

30 Something *is out now on London Records.*

FULLY COMPED

NOTABLE ORBITAL COLLECTIONS, SESSIONS, AND LIVE ALBUMS

30 Something is Orbital's fifth 'best of' collection. The first is 1994's *Diversions (Full Frequency/IIs)* which, like *30 Something,* comprises remixes of tracks by the group plus musician friends including CJ Bolland, Psychick Warriors Ov Gaia and Underworld. The duo have issued several in-concert albums beginning with *Orbital Live At Glastonbury 1994-2004* (ACP Recordings, 2007). The remainder are limited-edition releases available on the night of the respective gigs: *Orbital 19th September 2009, Manchester Academy,* issued on USB rubber wristband with the Orbital logo on it and containing a MiniSD memory card with the live show as one continuous track in MP3 format; then *Live At Eventim Hammersmith Apollo 2.12.17, Live At 02 Apollo Manchester 1.12.17* and *Live At Eventim Hammersmith Apollo 15.12.18* available as CD-Rs. Their Peel Session first broadcast on September 10, 1993, is available on *Peel Session EP* (FFRR, 1994). Of their three soundtracks, *Event Horizon OST* (London Records), which they wrote and performed with Michael Kamen, is the rarest and a vinyl copy is currently valued at £80. NB: they had their joint-biggest hit when their update of the theme to *The Saint* for the 1997 film remake reached No 3. Tracks available only on compilations include Chime (The Helium Mix) on *FFRR – Gold On Black 1990*, Adnan on the War Child *Help* album and The Tranquiliser Busy Tranquilising on *Foundations: Coming Up From The Streets*.



FIRE STARTER

A prominent figure on the 60s London scene, **Brian Auger** is one of the great missing links. A highly skilled musician, band leader and songwriter, he is, perhaps, best known for his hit version of Dylan's This Wheel's On Fire. But he was also an early pioneer of jazz-rock fusion, later hailed the 'godfather of Acid Jazz'. Now 82, he is entertainingly forthright, with tales of Hendrix, Rod Stewart and the tower of pianos that threatened to put "a huge hole in rock'n'roll". Life of Brian: **Garth Cartwright**

"One day in 1966 I got a phone call from Chas Chandler who wanted me to come and chat with him and his new business partner, Michael Jeffrey," Brian Auger tells *RC*. "Well, there was no way I was going to have anything to do with Jeffrey – he wasn't to be trusted an inch – but I liked Chas so went along to the meeting and he told me how they had this American guitarist coming over and thought he would be brilliant fronting The Trinity. I said, 'I've a guitarist and a singer – what am I expected to do? Leave them on the pavement? No, thanks.' I'd only had the band together about three months and was really happy with how our sound was developing so wasn't about to break it up. But I could see Chas wanted to do something with this guitarist – they hadn't even mentioned his name – so I suggested they bring him along to our gig at The Cromwellian on Thursday – this was a Monday. Everyone who was anyone would be at The Cromwellian, so it was a showcase for them, and Chas said, 'That's a great idea!' On Thursday they turn up with this young American guy and I finally learn his name when they introduce him: Jimi Hendrix. I have a chat with him, and he seems to be a really nice guy: polite, friendly. So, I ask him what he'd like to play, and he shows me the chords for what turns out to be Hey Joe. So, we invite him up for our second set and he starts to play and… *wow!* There were several guitar players in the room, one of whom was Clappers [Eric Clapton] and he turned a whiter shade of pale! Not much later he [Hendrix] opened for us at The Olympia in Paris and they were a tough audience – brought vegetables to throw if they didn't like you! – and Jimi went out there, totally unknown, and killed them. I could see then that he would be a huge star. And a year later we were back at The Olympia but, this time, opening for Jimi!"

Auger is one of life's great raconteurs, yet he often puts his friends centre-stage rather than championing his own achievements. Which is, possibly, one of the reasons why he is not more famous – especially considering his brilliant music and remarkable story.

The London-born pianist, Hammond organ player and vocalist has been closely associated with everyone from Tubby Hayes and John McLaughlin to Sonny Boy Williamson, Georgie Fame, Rod Stewart, The Yardbirds, Jimmy Page, Jimi Hendrix, Herbie Hancock, and Earth, Wind & Fire. He was at the epicentre of Swinging London, made stunning psychedelic records, dipped his toes in prog and pioneered jazz-rock. Much later he found himself christened "the godfather of acid jazz" (by Eddie Piller, founder of Acid Jazz Records).

Auger's a triple threat: virtuoso musician, visionary band leader and a strong songwriter. Yet he's largely been overlooked, his superb run of albums from 1967-1978 deserving of far greater attention. Now aged 82 and living in Los Angeles, he continues to perform and record, albeit at a more relaxed pace these days. Auger owns his masters and his distaste for the music industry has seen him reluctant to license his music for reissue/streaming services – until now: a comprehensive reissue programme through Germany's Soul Bank Music is underway, one that, via a series of box sets, will cover his entire career and includes previously unreleased studio and live recordings. The first of these, *Far Horizons*, gathers the five long-unavailable LPs he cut with The Trinity between 1967–1970 and will be a feast for both Auger fans and anyone who loves late-60s psych/prog/jazz-rock (on streaming services, there's *Auger Incorporated, a* 26-track introduction to his oeuvre, gathering tracks recorded with Steampacket, The Trinity, Oblivion Express and solo).

Auger grew up in Shepherds Bush, London, in a house with a pianola. Bombed out during WW2, he and his siblings were hosted in Yorkshire by a family who had a piano – here, young Brian began to teach himself by ear. An older brother's enthusiasm for jazz – and his own love of Winifred Atwell's boogie-woogie hits – pointed the direction Auger would take and, by his mid-teens, he was playing in jazz combos alongside rising stars Tubby Hayes and John McLaughlin.

While considering himself foremost a jazz pianist, Auger was enthusiastic about R&B and, after playing at Ronnie Scott's, he would then rush over to The Flamingo in Wardour Street where he would play R&B standards for the mods. One night in 1964, Auger was asked to dep for an ill Georgie Fame and literally had to learn how to play Fame's Hammond onstage at The Flamingo, Soho's now legendary mod club. The response he received led to him focusing on playing Hammond and leading beat combos.

"The Flamingo was great!" he recalls. "At the time, Ronnie Scott's was what we called 'the Temple of Doom'. Everybody's seated and so serious and looking down on musicians who played R&B and rock. See, I'd play a set at Ronnie's then I would go over to the Flamingo to play a set and there everybody would be dancing and carrying on; mostly people from the West Indies having a great time. It was liberating – I was sick of the snobbery surrounding jazz, much as I loved the music."

In 1965, Giorgio Gomelsky, the Swiss entrepreneur then managing The Yardbirds (that's Auger playing harpsichord on For Your Love), was determined that Auger should join forces with Long John Baldry. "I was in a club in Manchester called the Twisted Wheel," he recalls. "I've done the first set and I came off the stage and Long John Baldry –

Piano fortified: (main pic) Brian in the early 60s and (above) with Julie Driscoll in 1968

"I WAS SICK OF THE SNOBBERY SURROUNDING JAZZ MUSIC"

he was six foot five! [*actually, 6ft 7in – Ed*] – came up and asked, 'Brian, could you come and talk to my managers on Monday?' So I go to see Gomelsky and he wants me to be band leader for Baldry: 'Make sure he's on time and the musicians are rehearsed and new songs are learnt' and such. I agree and Baldry announces his 'protégé' will be in the band. I said, 'Alright, who is it?' And he said, 'Rod Stewart.' I'd never heard of Rod – this was early '65 – so I said, 'There's a female singer I've recorded a couple of tracks with, her name is Julie Driscoll. And you could add her to the line-up. And then it will be really different.' I described how the night would work: I'd play a couple of Jack McDuff tunes then Julie would come out and sing a few soul tunes – she was into Nina Simone and such – then Rod would come out and do his thing with Julie and I'd sing backing vocals for him, and then Long John could come out and we would all back him. They accepted this and we were named Steampacket. We were a great live band."

Steampacket quickly became very popular on the UK's live circuit but never released any recordings during their existence (Charly Records did release a CD of Steampacket demos in 1990 and some will appear on the Soul Bank reissue series). Auger remembers Baldry with affection – "the best British blues singer and the nicest guy" – while being less keen on the "protégé".

"Rod was just singing a few soul songs at the time, a real novice," he says. "What Steampacket provided him with was a training ground and, as things progressed, he did improve. Even then he had some followers, but I never really paid much attention to him – I was intent on making sure the music was strong." He pauses then adds, "To be honest, Rod was always a pain in the rear end."

Baldry and Stewart left Steampacket in 1966, enabling Driscoll and Auger to form The Trinity. Signed to Gomelsky's Marmalade Records, they released their debut album, *Open,* in 1967: here, The Trinity's revolutionary blend of jazz and R&B, rock and folk, created a protean psych-flavoured fusion that won great acclaim. "I was writing material for the band and Julie and I would select songs we thought would suit us; she came to me with Donovan's Season Of The Witch and, at first, I didn't get it but then I thought about emphasising its spookiness and, when we recorded it, things came together brilliantly."

Another example of this synergistic process was when Driscoll picked This Wheel's On Fire from Bob Dylan's *Basement Tapes* demo acetate that was doing the rounds in London in 1968. "Julie said, 'I think this song could suit us' and I didn't hear it. It was very rudimentary: just voice, acoustic guitar and bass, but I took it home and, at first, tried to work out a rock'n'roll arrangement. That didn't work so I realised it needed to be slow and atmospheric. Then things came together well. We recorded it and I liked the result, but I never expected we would get a hit single."

Reaching No 5 in April 1968, This Wheel's On Fire helped provide the soundtrack to Swinging London and gave Auger his sole hit single (the *Absolutely Fabulous* theme is a note-perfect re-recording featuring Driscoll, much to Auger's displeasure). That year also saw the release of *Definitely What!*, Augur's first solo album. He employed strings, horns and woodwind as he reinterpreted tunes by The Beatles, Wes Montgomery and Booker T & The MGs: jazz-rock fusion before the genre was known to exist.

"Things came together brilliantly": (left) Auger with Julie Driscoll circa 1968; (above) Auger, on the right, with Driscoll, centre and The Trinity circa 1969

"I liked the idea of doing a solo album because the record company were willing to pay for me to record with a big band," he says. "*Definitely What!* is a statement as to the music on the album – *what is it?* – because, unintentionally, we were breaking new ground: rock meets jazz meets R&B. Not that I gave it much thought at the time, it was just what I wanted to record."

Auger also notes that he paid the Swinging London scene little attention. "I was busy working so never considered myself part of it." Indeed, while Driscoll was a "face" with her short hair, androgynous outfits and mod chic, Auger always looks uncomfortable in the Carnaby Street togs he had to wear.

1969's *Streetnoise* is a remarkable double-album that, from its monochrome Ralph Steadman sleeve through its 16 tracks, remains one of the most compelling musical documents of the era. As always, Auger and Driscoll mix imaginative covers – Miles Davis, Richie Havens, Laura Nyro, The Doors and two tunes from *Hair* – with strong originals: Driscoll's Czechoslovakia reflects on how the Soviets had crushed The Prague Spring some two months after The Trinity played Bratislava while Auger's Ellis Island is an inspired tribute to ground-breaking US jazz composer Don Ellis. Perhaps it's the six covers – or lack of a hit single – that have led to *Streetnoise* being overlooked but this double LP captures Auger and Driscoll at their most potent.

"We got told that, as we were going to tour the US, we had to cut a new album in a week," says Auger of *Streetnoise's* creation. "So, we went in and cut a double! We had the songs, and we were really confident, so everything flowed. Although we had to kick Giorgio Gomelsky out of the studio – he was pretending to produce us, but he knew

Photo Getty

"We were breaking down barriers and going someplace new" (l-r): Auger with Julie Driscoll meeting Aretha Franklin, 1968; pictured second left with The Trinity in 1970; as a solo artist in the mid-60s and (inset left) on the left of the picture with fusion outfit Oblivion Express in 1971

"JULIE SAID, 'I THINK THIS SONG COULD SUIT US,' BUT I COULDN'T HEAR IT"

nothing about music so would make ridiculous suggestions: 'I hear two oboes on this track' kind of thing, and he hated our take on Miles' All Blues… told the engineer to wipe the tape. Once he was gone, we just got on with it and, I think, we really caught something special there."

Having Gomelsky as producer-manager-label boss was bound to cause problems and, when The Trinity returned from a successful US tour in 1969, they found he had squandered their royalties while trying to run a management empire. "Giorgio thought he could be Brian Epstein," says Auger. "He had this staff of 24 people, but we were his only profitable band. He declared bankruptcy and it was devastating – Julie briefly quit the business, she was so distraught. Marmalade Records got shut down and I had to sue him to regain my masters. If we'd had better management and a better record label, well, I do think The Trinity's recordings would be better known and regarded today."

Between 1967 and '70, Auger had experienced a four-year run of unprecedented creativity, taking the Hammond organ in new directions while The Trinity's thrilling psychedelic fusion engaged both the underground and the mainstream. "I look back on my years with The Trinity as a period of discovery," says Auger. "I didn't know what would happen or where it would take me, but we were breaking down barriers and going someplace new."

Indeed, The Trinity got to headline jazz festivals and appear on pop TV, a band of pioneers: Driscoll, asexual in appearance and hip to jazz and politics, was the first famous UK female singer to break through the boundaries set around "feminine" entertainers. Auger never took drugs, saying he conjured up psychedelic sounds by observing those around him who did. The Trinity's alertness to pop-psych is likely what saw Auger and Driscoll acting and performing in *33 1/3 Revolutions per Monkee*. Filmed in late-'68, this is a madcap TV special that features a bizarre plot – Auger and Driscoll are mad scientists intent on brainwashing The Monkees – and some fine musical performances from Auger/Driscoll, The Monkees and noted guests. These include Fats Domino, Little Richard and Jerry Lee Lewis, who play in a spectacular piano battle with Auger on organ on top of a pyramid of the three veterans, each piano fitted on top of the prior one.

"Jack Good was this madcap English TV director behind *Oh Boy!* and other music shows, who just loved rock'n'roll," explains Auger. "He approached us about appearing in this Monkees TV special he was going to direct and explained how I'd play a mad professor and my organ would be done up in psychedelic lights. I was sceptical but he suggested I meet The Monkees and they turned out to be nice guys who liked my music so I thought, why not? And it was a lot of fun. It's a pretty crazy thing to watch but having me and my organ up top of all the pianos of the Killer and Little Richard is one of the most memorable things I've done. I remember going up the ladder in MGM studios, and I was at the top of this pile of pianos and thinking, 'If this thing collapses there's going to be a huge hole in rock'n'roll'!"

Auger's popularity in the US and across continental Europe always outstripped that of the UK and, after 1970's *Befour* album, a masterful blend of jazz and soul with psych and prog rock, that was released on RCA and didn't feature Driscoll, Auger disbanded The Trinity. He produced Mogul Thrash's eponymous album and formed Oblivion Express, a dynamic jazz-rock outfit. The original Oblivion Express featured Robbie Macintosh, later Average White Band's doomed drummer. Auger reflects fondly on a musician he considers a "monster" talent: "I always wanted a drummer akin to Bernard Purdie [legendary US jazz/soul drummer] and Robbie was that. He hit the drums so hard – turned out he'd grown up playing in a Scottish marching band! He was a magnificent musician, and it was a tragedy to lose him so young."

Another friend who also died young was Hendrix. "The last time I saw Jimi was in a NYC recording studio in 1970 and when I saw the state of him, I was really perturbed. His skin tone was sort of grey and his girlfriend with him was the same. He says to me, 'Could you stay and help me to make an album?' I had three or four days before I went on tour and said, 'If we can do it in three days, sure' but that

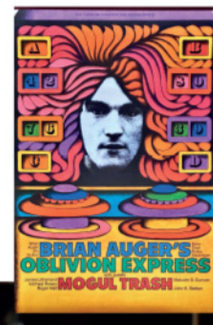
wasn't how Jimi worked. Then he pulled out some silver paper from his pocket and opened it up and obviously there was brown heroin in there. He offered it to me, and I refused, saying, 'I don't do drugs.' I then said, 'If you don't stop taking that it's going to kill you. And that will be a great shame.' Anyway, about six months later, goodbye to Jimi. What a waste."

Brian Auger's Oblivion Express was released in 1971 and sold strongly in the US. He followed it with *Better Land* (1971), *Second Wind* (1972), *Closer To It* (1973), *Straight Ahead* (1974), *Live Oblivion, Vol. 1* (1974), *Reinforcements* (1975), *Live Oblivion, Vol. 2* (1976) and *Happiness Heartaches* (1977). His Oblivion Express albums are all exciting fusions that crossed genres, appealing equally to prog and jazz-funk fans. Auger's bands employed a mix of top British and US talent and shared stages with everyone from Kiss to Earth, Wind & Fire. *Encore* (1978) was a strong reunion with Julie Tippets (formerly Driscoll) that demonstrated how neither artist was interested in trying to recreate the 60s. By then based in LA and having ended his association with major record labels, Auger would concentrate on live performances, recording infrequently and only for independent labels.

Touring with Eric Burdon as The Animals appears to have been an unhappy experience in the early 90s while he and Driscoll are unlikely to work together again: "Once *Encore* came out, which I thought a really strong album, Julie denounced it in an interview, saying she couldn't listen to it."

Auger's back catalogue has been picked over for samples by everyone from All Saints to Common and he is held in high esteem by such pianists as Elton John and Herbie Hancock. Now the British jazz scene is full of exciting fusions, the time is right for Auger's output to be rediscovered.

"I might not have got as rich and famous as many of my contemporaries but I'm very happy with my lot," Auger enthuses, chuckling at his myriad adventures in music. "I married a beautiful Italian woman, and our children play music with me today. I make the kind of music I want to, and the Soul Bank Music reissue programme is a dream come true. I never took drugs because I saw early on the damage they were doing to the likes of Tubby Hayes. I also stayed away from the booze – as a musician so many people give you a drink the temptation is there to guzzle but it messes up your playing. This means I'm in pretty good shape today. I'm thankful for everything." RC



Auger Incorporated *is available via Bandcamp and on all streaming services. Visit www.brianauger.com for more.*

Keyboard warrior: Auger in 2008

BRIAN AUGER SELECT DISCOGRAPHY

BRIAN AUGER (&) TRINITY

65	Columbia DB 7590	**Fool Killer/Let's Do It Tonight (as Brian Auger Trinity)**	£60
65	Columbia DB 7715	**Green Onions '65/Kiko** (as Brian Auger Trinity)	£75
67	Columbia DB 8163	**Tiger/Oh Baby, Won't You Come Back Home To Croydon, Where Everybody Beedle's And Bo's** (solo)	£60
67	Marmalade 598 003	**Red Beans And Rice Pts 1 & 2**	£45
68	Marmalade 598 006	**I Don't Know Where You Are/A Kind Of Love In** (with Julie Driscoll, unissued in favour of This Wheel's On Fire)	£0
69	Marmalade 598 015	**What You Gonna Do/Bumpin' On Sunset**	£18
70	RCA RCA 1947	**I Want To Take You Higher/Just Me Just You**	£10
71	Polydor 2058 119	**This Wheel's On Fire/Road To Cairo** (as Brian Auger & Julie Driscoll)	£8
71	Polydor 2058 133	**Marai's Wedding/Tomorrow City** (as Brian Auger's Oblivion Express)	£6
73	CBS 1444	**Inner City Blues/Light Of The Path** (as Brian Auger's Oblivion Express)	£10
74	CBS 2309	**Straight Ahead/Change**	£8
68	Marmalade 608 004	**DON'T SEND ME NO FLOWERS** (LP, with Jimmy Page & Sonny Boy Williamson)	£120
69	Marmalade 607/608	**DEFINITELY WHAT!** (LP)	£100
69	Polydor 2334 004	**THE BEST OF BRIAN AUGER, JULIE DRISCOLL & THE TRINITY** (LP)	£20
70	RCA SF 8101	**BEFOUR** (LP)	£35
71	RCA SF 8170	**OBLIVION EXPRESS** (LP)	£25
71	Polydor 2383 062	**BETTER LAND** (LP, as Brian Auger's Oblivion Express)	£30
72	Polydor 2383 104	**SECOND WIND** (LP, as Brian Auger's Oblivion Express)	£30
73	CBS 65625	**CLOSER TO IT** (LP)	£15
74	CBS 80058	**STRAIGHT AHEAD** (LP)	£20

JULIE DRISCOLL, BRIAN AUGER & TRINITY

68	Marmalade 598 006	**This Wheel's On Fire/A Kind Of Love In** (three-print push-out or large centre, Marmalade sleeve)	£8
68	Marmalade 598 011	**Road To Cairo/Shadows Of You**	£8
69	Marmalade 598 018	**Take Me To The Water/Indian Rope Man**	£60
67	Marmalade 607002	**OPEN** (mono, first pressing, with one-sided insert and non-laminated sleeve produced by Upton Printing)	£175
67	Marmalade 607 002	**OPEN** (LP, mono)	£125
67	Marmalade 608 002	**OPEN** (LP, stereo)	£100
68	M For Pleasure MFP	**JOOLS/BRIAN** (LP, tracks shared by Julie Driscoll & Brian Auger	£20
69	Marmalade 608 005/6	**STREETNOISE** (2LP, gatefold sleeve)	£300
69	Marmalade 608 014	**STREETNOISE PART 1** (LP)	£35
69	Marmalade 608 015	**STREETNOISE PART 2** (LP)	£35
70	Polydor 2334004	**BEST OF** (LP, 99p series)	£20

Photo: Elde Stewart

RECORD COLLECTOR

INTRODUCING THE BRAND NEW LIMITED-EDITION *"RECORD COLLECTOR* – SERIOUS ABOUT MUSIC" T-SHIRT!

Great quality, heavyweight material, made from 90% cotton & 10% polyester; a comfortable fit with a soft-touch feel.

Designed by Bruno from our design team, it's a must-have for the discerning *Record Collector* fan.

It comes in light grey with black print to the front, and is available in Small, Medium, Large, XLarge and XXLarge.

SIZE GUIDE	S	M	L	XL	XXL
CHEST (TO FIT)	34/36"	38/40"	42/44"	46/48"	50/52"

ORDER ONLINE AT:

shop.recordcollectormag.com

OR CALL US TO ORDER YOUR SIZE ON:

020 8752 8193

OUT NOW
RECORD COLLECTOR PRESENTS...
RADIOHEAD

In this 116-page special, we pay tribute to one of the world's most inventive bands. We speak to John Leckie about the making of *The Bends*, Jerry Chater recalls filming *Meeting People Is Easy*, and Stanley Donwood discusses his sleeve art. There are features on *OK Computer, Kid A* and *Amnesiac*, and an extract from John Aizlewood's *Radiohead: Life In A Glasshouse*. Elsewhere, we explore solo projects, the *Kid A Mnesia* digital exhibition, fan collections, rarities, and memorabilia, plus we re-examine all nine studio albums – and more...

On sale in all the usual places
or order now from: shop.recordcollectormag.com

ACE VENTURER

You may not know **William Bell**, but you'll know his co-writes – You Don't Miss Your Water, Born Under A Bad Sign, his hit duet with Judy Clay, Private Number – his samples (hello, Kanye), or his covers: his songs have been performed by everyone from The Byrds to Billy Idol. **Garth Cartwright** meets the Stax legend, now in the seventh decade of his career

"Otis Redding was such a down-to-earth guy," recalls William Bell. "I met him at his first session for Stax in 1962 when he turned up as Johnny Jenkins' driver and we hit it off immediately. He was from Macon, Georgia, and was really down-home, a country guy. Once I got out of the military, we hung out and toured together and just became really good friends. He loved to hang out and have a beer. He'd go in a bar – what you call a pub – and buy everyone a beer. That was Otis."

Bell is a repository of stories about legendary Memphis musicians. As a teenager he sang on Beale Street when it was the blues Mecca, while at the same time he was part of a radio quartet alongside Isaac Hayes and Carla Thomas, both of whom would join him in achieving fame at Stax Records. B.B. King hosted his show on the same station and became a close friend. A young Al Green – long before he enjoyed a hit single – worked alongside Bell on the chitlin' circuit in the early 60s. Elvis? Yes, William knew him. "Nice guy," he says of Presley. "If he had a racist bone in his body, he never showed it to me."

Bell is not only a font of Memphis music lore but one of that fabled city of kings' greatest singers and songwriters. Aged 82, he has been in the music industry since his early teens and continues to record and perform today. While never a huge star – the likes of Redding, Hayes and Green would experience far greater success – Bell has consistently made strong original music and written several songs that have become standards: You Don't Miss Your Water, Born Under A Bad Sign, Private Number, I Forgot To Be Your Lover and Every Day Will Be Like A Holiday, to name a few. Everyone from The Byrds and Cream through Lee Perry, Jamie Cullum, Marcia Griffiths and Billy Idol have recorded Bell songs, ensuring he enjoys a lucrative royalty stream when he's not recording or touring.

"I'm very fortunate as regards my songs," Bell tells *RC*. "They have kept me in good stead over the years. I can't say I have a favourite as I love them all but Born Under A Bad Sign has been recorded dozens of times – by everyone from Albert King to Homer Simpson! – while Every Day Will Be A Holiday does very well here [the US] as it gets played whenever we have a national holiday."

A native Memphian, Bell was born in July 1939 as William Yarborough; he adapted his grandmother's surname, Belle, for showbiz purposes early on. His parents were musical, his mother a gospel singer. Young William grew up singing in church. After he won a talent contest aged 14, Phineas Newborn – leader of the city's finest big band and father to two of the city's foremost modern jazz musicians – hired young William to front his outfit.

"My parents were initially against me joining Phineas, but he assured them I would be well taken care of and home in time to get some sleep before church on Sunday," recalls Bell. "This meant I got to go on tour around the US and work on Beale Street where I encountered Junior Parker, Bobby Bland, Rosco Gordon and other great blues singers while the likes of Charles Lloyd and Hank Crawford were playing in their bands. It was quite an experience for a 15-year-old."

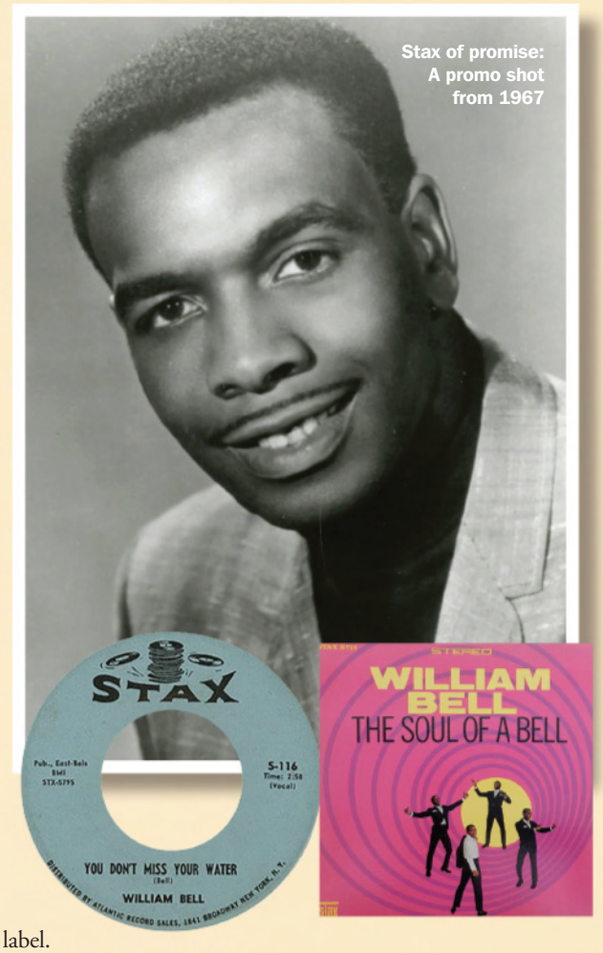
Bell formed The Del Rios with classmates at Booker T Washington High School (the quartet included Louis Williams, later of The Ovations, and Norman West, later of The Soul Children). Rufus Thomas helped the vocal group get a one-off single deal with Meteor Records, a regional offshoot of Los Angeles' Modern label. The Del Rios' sole 45, Alone On A Rainy Night/Lizzie, was released in November 1956; Bell wrote both tunes and sang lead vocals. Sales were modest and this prompted Bell to consider a career in medicine. While maintaining his studies he kept singing with Newborn's group. It was when they were on tour in New York that Bell was inspired to write You Don't Miss Your Water.

"It was raining, I was homesick, and that song just came to me in my hotel room," he says. Initially, Bell didn't think too much of the song, but he had bumped into Chips Moman – then part of the fledgling Stax label and soon to develop into a leading producer of soul, pop and country – in a grocery store prior to the tour and Moman had suggested that William cut a 45 for Stax. So, when the two again ran into one another, Bell mentioned how he had some new songs. This was late 1961 and Moman set a recording date.

And so it was that Bell found himself in the old movie theatre that Moman and Jim Stewart (Stax's co-founder) had converted into a very primitive recording studio. Here, he sang in front of a band that included 17-year-old Booker T. Jones on organ and Howard Grimes on drums. Bell's mournful vocal on You Don't Miss Your Water gave the song a gospel flavour and ensured that the tune would forever be considered one of both country-soul and Southern soul's building blocks. Bizarrely, Stax chose the other tune he cut, Formula Of Love, as the A-side, but DJs quickly flipped the disc, ensuring You Don't Miss Your Water became a slow-burning breakout hit.

"Chips and I used to drive around the South doing promotion," recalls Bell, "visiting little radio stations and me singing at hole-in-the wall clubs. New Orleans was the first city where You Don't Miss Your Water broke big and, after that, it sold really strongly."

Indeed, while only reaching No 95 on the Hot 100 and not registering on the R&B charts at all, You Don't Miss Your Water sold over 100,000 copies and helped establish Stax. It's with this 45 that *Never Like This Before: The Complete 'Blue' Stax Singles 1961-1968* begins. This Ace Records album is the first of two compilations that will chronologically cover Bell's entire 45 releases on Stax, from 1961 to a few months before the label collapsed in 1975. The first CD comprises the 'Blue' 45s: that was the colour of the Stax label from inception until 1968, when label founder Jim Stewart discovered, to his horror, that the contract he had signed with Atlantic Records was not merely for distribution but made Stax a subsidiary of Atlantic (and thus, in '68 when Stax wanted out of the deal, Atlantic claimed ownership



Stax of promise: A promo shot from 1967

"IT WAS RAINING, I WAS HOMESICK, AND THE SONG CAME TO ME"

of every recording it had until then made). The second volume, *The Man In The Street: The 'Yellow' Stax Solo Singles A's And B's 1968 -1974*, will be released in late 2022.

"Bless Ace Records because they just keep everything alive over there," says Bell. "It's a wonderful compilation. I've looked at all those A- and B-sides and realise that I've now forgotten some of the songs from when I was just starting out! The album reminds me of those times, what was happening musically and what I was doing. Now, after having all the longevity in the business, I look back and just smile – it's a great, great compilation and I'm honoured Ace have gone to all that effort to gather all those singles, some of which sold really poorly."

The success of You Don't Miss Your Water ensured that Bell put off going to med school, continuing to release 45s and work the chitlin' circuit until 1963, when he was drafted into the US army. The Vietnam war was just getting underway, and Bell was fortunate to emerge unscathed from his two-year tour of duty. Returning to Memphis in 1966, he found his career had taken a nose-dive while contemporaries like Otis Redding and Rufus and Carla Thomas were now scoring heavily.

"Thankfully, I was never on the front line," he says of his time in Vietnam. "I was in the heavy weaponry platoon, and we would have to do helicopter trips to rescue the wounded and such. Then they sent me back to Hawaii as they found out I was an entertainer, so I ended up entertaining the top brass. I initially thought that, after the military, I was going back to college but I had a five-year contract with Stax and they put me straight into the studio. I recorded a couple of things Stax offered me but none of them really felt right. I got the feeling they were giving me songs that other artists didn't want. B-side songs. I wanted more substance, more strong storylines, in the songs. And, because of Otis being so successful, I was getting offered a lot of up-tempo songs when I'm more of a ballad singer, an introspective singer – I love sensitive ballads. I decided that I had to write my own songs.

"I was out of the loop – the only music I had heard in the military was surfing music and Hawaiian music – so I said to Jim Stewart, 'Let me sit here and glue my ears to the radio' so I can get an idea of what people are listening to," he continues.

Almost immediately, Bell began knocking out hit songs: Share What You Got, Never Like This Before, A Tribute To A King (honouring Otis after his untimely death), Private Number (a duet with Judy Clay and a Top 10 UK hit), I Forgot To Be Your Lover and more.

"When Booker and I co-wrote Everybody Loves A Winner, that put me back in the charts. Jim said, 'Why don't you two team up?' And it worked. We wrote a lot of great songs together."

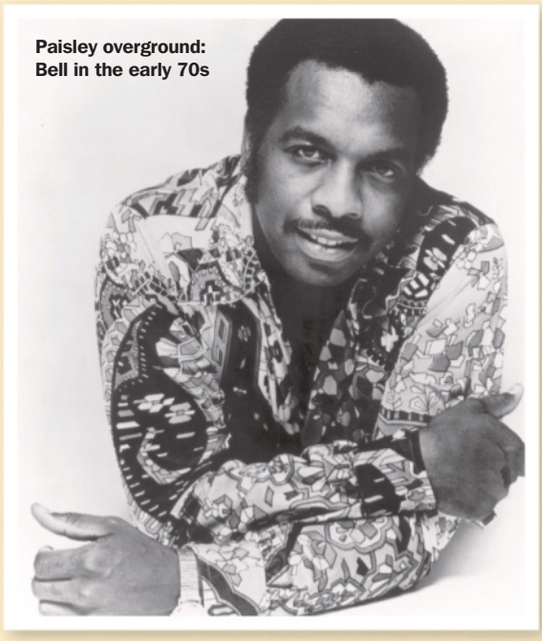
Among these are Born Under A Bad Sign and I Forgot To Be Your Lover, two classics. How did these two songs take shape?

"I was working with Booker on Albert King's album although I'm not credited [as co-producer]," he replies. "Booker was contracted as a producer, but I wasn't. But we worked on those sessions together. Albert was a mountain of a man, a huge guy. We loved working with him. He was famously a hard taskmaster to his band but, for some reason, he warmed to us and loved working with Booker and I. He couldn't read or write so we had to be very patient with him. I'd teach him the lyrics or make a recording of the song so he could listen and teach himself. He had these huge hands that would wrap around his Flying V [guitar].

"As far as Born Under A Bad Sign, it was a blues song I had carried in my head for a few months," he furthers. "But all I had was the first verse, the bassline and the chorus. So, we're at an Albert recording session and Jim says, 'We don't have enough songs for Albert. Do you have any?' I said, 'I have one you might like' and played what I had: verse, chorus, bassline. Now, it wasn't finished but Albert and Jim said they liked it so Booker said, 'Let's take a break and finish it.' So, we went to Booker's house, finished the song on piano, went back, taught it to Albert and he recorded it. Jim was so happy he said, 'You have to write more for Albert!' Then Cream started playing it. I've got a 15-minute version [by Cream] that is quite amazing."

I Forgot To Be Your Lover, a soul ballad written by Bell and Jones in 1968, proved a minor US hit when first released. Then, Jamaican reggae singers cut several versions, the best-known being by George Faith [as To Be A Lover], who recorded under the auspices of visionary producer Lee Perry in 1976. Faith's version, which ran for nine minutes, became popular in the UK, which is where Billy Idol heard it. He retooled it as electro-rockabilly in the mid-80s and scored a hit with the MTV generation. More recently, Robert Cray has sung it as a blues, while rappers' Ludacris and Jaheim both scored the biggest hits of their respective careers by using it as the basis for some rhyming on romance. Speaking of rap, in the incoherent 2014 documentary feature, *Take Me To The River* (pairing veteran Memphis musicians with the city's rappers), Bell teaches the song to Snoop Dogg, who proceeds to add some lacklustre rhymes. The film is a well-financed dud, but it did get Bell on the road with Otis Clay and other veteran Memphis artists under the *TMTTR* banner.

"It's a song a lot of people relate to,' says Bell of I Forgot To Be Your Lover. "I wrote it because I was away from my family a lot on the



Paisley overground: Bell in the early 70s

"BOOKER COULDN'T READ OR WRITE SO I HAD TO BE PATIENT WITH HIM"

Soul survivor: Bell in 2015

Honour roll: winning a Grammy for *This Is Where I Live* in 2017

road, and I wanted a song that could convey how I felt to them. I wrote it pretty fast with Booker – we were writing a bunch of songs together at the time – and went in and recorded it. Booker played guitar on the session. He came up with that great guitar lick. I'm not sure why people love it so much. I guess it's melodic and written a little bit different from most songs. It certainly appeals across the generations. I never imagined it would take on the kind of life it has."

Bell stayed on at Stax until the label collapsed into bankruptcy in 1975, poor management and the involvement of black organised crime figures having made a label its artists once considered a "family" into an intimidating, corrupt operation. Like his close friend, Booker T., he had already fled a Memphis traumatised by the murder of Martin Luther King, settling in Atlanta, Georgia.

"I think Stax was systematically forced out," explains Bell. "Between Stax and Motown, we kept the world dancing for 10-12 years. A lot of predators out there didn't want Stax to exist. Sure, they were happy for it to be an imprint making dance music for them. But they didn't want Al [Bell – no relation] and Jim [Stewart] to be making decisions and calling the shots. And Al and Jim were not about to give Stax to these companies. OK, they made some bad business decisions, but Stax got shafted. When you have artists who can sell 100,000 45s and you place an order for this and find only 25,000 45s were pressed, well, that's going to eat into your cash-flow. I moved my base to Atlanta in 1968. I had management there and I liked the city so decided to stay, but I kept a house in Memphis and, returning regularly, I started to see the writing on the wall. Things were getting worse."

Is Bell is talking about the aftermath of the assassination of Dr Martin Luther King in Memphis?

"That was one of the things," he confides. "When Dr King was killed that was the breaking point – after the riots the music industry in Memphis just fell apart. It was like the energy and spirit had been sucked out of Memphis. There weren't even a lot of clubs left for musicians to play in. It really declined. Beale Street died. It was awful."

Stax, Bell emphasises, played a role in integrating Memphis – the power of music battling a racist society.

"It was difficult to be growing up in that kind of atmosphere and be black," he says. "Memphis in the 60s was totally, totally segregated. If I was riding in a car with a white guy the police could have pulled us over and given you the third degree. Both of us. It was heavy. But that's the amazing thing about the beauty of music, we didn't see the colour line. To the frustration of the police! It was a difficult time to be growing up, but our love of music was the common denominator. And we, at Stax, were instrumental in making a difference in Memphis and integrating the city. It didn't happen overnight. But we made a difference."

In Atlanta, Bell set up Peachtree Records and signed and produced the likes of Mitty Collier and Johnny Jones. He studied acting, performing the lead role in *A Streetcar Named Desire*, before being coaxed back into recording for Mercury Records. Here, in 1977, he scored his biggest ever hit with Tryin' To Love Two (a US R&B No 1). Since then, he has recorded intermittently, preferring to perform: Jools Holland has regularly invited Bell on *Later…*, including the 2014 Hootenanny where he sang two of his own songs then duetted with Joss Stone on Private Number. In 2016 Concord Records – now owner of the Stax imprint – signed Bell and paired him with John Levanthal (producer of Shawn Colvin, Rodney Crowell and Rosanne Cash).

"We really took our time, scrutinised our content, worked on melodies and developed what we had," says Bell. "John's studio in New York is a lot like Stax in the sense it's very relaxed, there's no watching the clock. We took our time and got it right."

The resulting album, *This Is Where I Live,* comprised new songs alongside a stripped-down version of Born Under A Bad Sign. It brought Bell plenty of attention, got him performing in the UK again and won him his first ever Grammy in 2017 (he performed Bad Sign at the ceremony, with Gary Clark Jr handling guitar duties).

"It felt great to be contemporary again," Bell admits to *RC*. "*This Is Where I Live* won me so much attention and brought me to a new audience."

Pairing a soul singer with a country producer might seem odd but Bell's a master of what gets called "country-soul" and You Don't Miss Your Water is so down-home The Byrds recorded it on *Sweetheart Of The Rodeo*.

"That was the beauty of growing up in Memphis," says Bell. "We were privy to all kinds of music: jazz and gospel and country and blues and rockabilly. Elvis used to come to The Flamingo Room, hang out at the back and listen. I got to know a lot of those guys – Charlie Rich and Ronnie Milsap were buddies of mine. Sometimes after a Stax recording session we'd all head off to this little basement club Ronnie was playing at – me and Steve Cropper and Booker and whoever else – and jam the night away. Great times!"

Bell's joy from these memories is matched by his enthusiasm for the future: a new album, *One Day Closer To Home*, is out this autumn. The Memphis magus is still standing tall, singing beautifully, and taking care of business.

Never Like This Before – The Complete 'Blue' Stax Singles 1961-1968 *is out on Ace.*
One Day Closer To Home *is out on Willbe.*

WILLIAM BELL SELECT DISCOGRAPHY

67	Atlantic 584 076	**Never Like This Before/Soldier's Goodbye**	£15
67	Stax 601 019	**Eloise (Hang On In There)/One Plus One**	£8
69	Stax STAX 110	**I Forgot To Be Your Lover/Bring The Curtain**	£8
69	Stax STAX 121	**My Whole World Is Falling Down/All God's Children Got Soul**	£8
69	Atlantic 584 259	**Everyday Will Be Like A Holiday/Ain't Got No Girl**	£10
69	Stax STAX 128	**Happy/Johnny I Love You**	£50
70	Stax STAX 143	**Bring The Curtain Down/Born Under A Bad Sign**	£7
71	Stax 2025 025	**Winding Winding Road/I Forgot To Be Your Lover**	£6
72	Stax 2025 123	**Lonely For Your Love/Save Us**	£6
86	Tout Ensemble LUTE 1	**Headline News/That's What You Get**	£10
69	Atco 228 003	**A TRIBUTE TO A KING** (LP)	£40
69	Stax SXATS 1016	**BOUND TO HAPPEN** (LP)	£35
71	Stax 2362 009	**WOW . . . WILLIAM BELL** (LP)	£25
72	Stax 2362 027	**PHASES OF REALITY** (LP)	£35
76	Mercury 9100038	**COMING BACK FOR MORE** (LP)	£18
76	Stax STX 1010	**RELATING** (LP)	£18
76	Stax STX 1050	**BOUND TO HAPPEN** (LP, reissue)	£20
84	Charly R&B CRB 1076	**DO RIGHT MAN** (LP)	£ 15

JUDY CLAY & WILLIAM BELL

69	Stax STAX 115	**My Baby Specialises/Left Over Love**	£8

TAKE A BEAU

At the height of Beatlemania, San Francisco quintet **The Beau Brummels** crashed the British invasion party with a chart-busting sound that shifted from beat pop to embryonic country rock and psychedelia. But as their creativity grew, sales and label backing fell away. **Richie Unterberger** recounts their story with help from some of the original California dreamers.

The Beau Brummels in 1964 (clockwise from top): John Petersen, Sal Valentino, Ron Meagher, Ron Elliott, Dec Mulligan
Opposite: New Beaus – the original line-up in 1964

When Laugh, Laugh hit the US Top 20 in early 1965, many Americans thought they were hearing the latest British Invasion band. The intoxicating blend of major and minor melodies, the bittersweet harmonies, even the Beau Brummels name – all sounded more like Liverpool than California. So did their Top 10 follow-up, Just A Little, spotlighting a haunting mix of electric and acoustic guitars, paced by Sal Valentino's heart-rending vocals.

Although they did have an Irishman in their initial ranks, The Beau Brummels were from San Francisco. While these were their only two big hits, they recorded a boatload more material over the next five years, moving from Merseybeat-inspired sounds to folk-rock, orchestrated psychedelia, and country-rock. They're the only group that worked closely with both Sly Stone and Randy Newman before either of those icons became famous.

All the recordings they released in the 60s, and a lot of what they didn't release, are on the 8CD box, *Turn Around: The Complete Recordings 1964-1970*. Boasting 228 tracks, it's astonishing in both its quantity and range, from rudimentary 1964 demos to some of the earliest country-rock cut in Nashville.

"Between the first and second album, we had, like, 40 original songs," marvels Valentino, talking exclusively to *RC*. "That's more than it seems like most people had their whole career. I didn't know that anybody was not like us. I thought we were like everybody."

It's a testament to the prolific pen of lead guitarist and chief songwriter Ron Elliott, who admits, "I was obsessed in those days." Dozens of songs he (and sometimes Valentino) wrote were consigned to little-heard non-LP singles and unheard outtakes, quite a few of them nearly or on par with the best of what the group did issue in the 60s. "I never heard a song Ron played me that I didn't like," says Valentino. "They were all compelling in their way."

Even when The Beau Brummels came together in the early 60s, they didn't sound like other local acts. "In San Francisco at the time, everybody was doing R&B," Valentino notes. "We were the only ones who weren't even thinking about being able to do that." Elliott's background lay more in country and theatrical musicals, and the pair did Long Black Veil when they first met, "He was the only guy that really could play it."

With drummer John Petersen they played locally as the Irish Californians, changing their name to The Beau Brummels in spring 1964 when they were joined by an actual Irishman, guitarist Dec Mulligan. They weren't totally devoid of R&B influences: Valentino had sung Marvin Gaye's Can I Get a Witness in the pre-Brummels days, and the group did "one Motown song", The Supremes' Where Did Our Love Go, "'Cos I wanted to sing it. That was the only one." As the British Invasion took hold, however, they found "The Beatles suited us just fine, and The Everly Brothers and some of the country and western stuff. Or even Chad and Jeremy".

With bassist Ron Meagher boosting their ranks, they cut a three-song demo at Gold Star studios in LA (included on the new box) on which they were already simulating the Merseybeat sound with more skill than any other US combo of the era. Two of those songs, Stick Like Glue and Still In Love With You Baby, would be redone for their debut LP. The other one, People Are Cruel, was the most original effort, unveiling a knack for eerie yet enticing melodies and harmonies.

These set the foundation not only for The Beau Brummels, but also for a whole new breed of San Francisco rock, echoed in the early folk-rock efforts of Jefferson Airplane and other Bay Area psychedelic acts. Los Angeles dominated the California rock scene when The Beau Brummels did their Gold Star demos, but they'd sign with a new San Francisco label, Autumn, run by popular local radio DJs Tom Donahue and Bobby Mitchell. Their first hits and debut LP were produced by Sylvester Stewart, a couple of years before he formed a band of his own, Sly and the Family Stone.

"I NEVER HEARD A SONG RON PLAYED ME THAT I DIDN'T LIKE" – *SAL VALENTINO*

Almost a match for the early Beatles in its catchiness, the wistful Laugh, Laugh, complete with melancholy Mulligan harmonica, might seem an unlikely production from the man who'd get a huge Woodstock crowd to chant I Want To Take You Higher. But Valentino has nothing but praise for Sly Stone. "Sly was amazing," he enthuses. "He was 19, and he knew what he was doing in an area we had no familiarity with at all.

"It helped that Sly loved my voice," he adds. "He was a great supporter, and a great bandleader. He would have played on some of the stuff, too, if not for the objections of a couple of people. He did everything he could to make it work. And it worked. I loved working with him. He got the best out of me, which no one else might have."

For those who've followed The Beau Brummels' extensive reissue catalogue, one of the revelations of the *Turn Around* box is how often other guys in the band sang lead vocals, even if the cuts given to other singers were usually unreleased or relegated to B-sides and deep album cuts. According to Valentino, Meagher was even considered as lead singer by Donahue and Mitchell, especially when a standout brooder from their debut LP with Meagher on vocals was in the running to be chosen as their first A-side. They'll Make You Cry ended up being used as a B-side, but as Valentino puts it, "The mode was The Beatles. Those guys all sang well. Even Ringo was interesting to hear, as little as you heard him."

Meagher agrees: "We did have that in mind when we started. Ron Elliott would write a song; he would distribute them among the members of the band. Declan Mulligan had the highest voice; he was our Irish tenor. And I had the weirdest voice," he laughs. But, he adds, "Sal was fronting the band. He was the only person in the band without an instrument in front of him. So, he was a featured singer. Which he should have been because he's got a great voice."

Even after Laugh, Laugh was a hit, it wasn't certain Valentino would take the lead on Just A Little, a Top 10 single that was just as memorable, particularly with its unusual whammy bar-generated tremolo guitar strokes. "We did Just A Little four times, I think," says Valentino. "They all thought that the second record's gotta be a hit, otherwise you're gonna go down the tubes, like so many others have. So, we worked that to death until we finally got it. Had Declan singing it one time, had both of us singing it another time. Declan came to me one time and says, 'If you're gonna sing all the A-sides, can I at least sing the B-sides?' I felt bad for him, to have to ask that."

Mulligan wouldn't be in the group much longer in any case, despite the slightly exotic lustre he gave The Beau Brummels as a genuine British Isles native at a time when the US was British Invasion-mad. "He wasn't really quite in sync with what the Brummels were doing, or where Ron [Elliott] was," Valentino explains. "He wanted to do Elvis Presley, Eddie Cochran, Link Wray, some of those people. I enjoyed all of that, but I didn't think I could do it, myself." Mulligan wasn't in Elliott's league as a songwriter, either, though a few outtakes on the box he sang and wrote are passable British Invasion-styled tunes. The band did their second LP as a quartet, though guitarist Don Irving would join for a while to fill in for Elliott on the road.

The Beau Brummels inched into the Top 40 again in 1965 with the pensive ballad You Tell Me Why, and according to Meagher, "Many radio

Photos: Courtesy Alec Palao Collection

Beat generations (this page, clockwise from top left): in yellow suits at Dee Jays club in San Francisco, January 1965; shortly after signing to Warner Brothers in 1966, with new guitarist Don Irving (second from left) briefly making them a five-piece again; in '65 in front of Rodin's Thinker sculpture at San Francisco's Palace of Fine Arts, by now a quartet after the departure of Dec Mulligan; Ron Elliott (left) and Ron Meagher (right) at a session for the *Triangle* album, with Sal Valentino pictured far right in the vocal booth, early 1967; ready to ride as a foursome in 1965. Insets right: the *Triangle* sleeve and The Beau Brummelstones, an animated version of the band that appeared in the final season of *The Flintstones*

stations played both sides of our singles because they felt the B-sides were just as good a song as the A-sides." Laugh, Laugh's B-side, Still In Love With You Baby, was so popular they used it to kick off every concert.

Yet their sales declined even as their work became more serious and sophisticated, branching into early folk-rock without losing any of its vaunted haunted quality. The fairly obscure singles, Sad Little Girl and I Want You (an Elliott original, not the Dylan hit), are as affecting as any mid-60s folk-rock. Elliott's songwriting was moving into more mature and reflective territory with the likes of the swirling She Sends Me, with its gorgeous overlapping interplay between lead and backup vocals, and I Grow Old and Gentle Wand'rin' Ways, which almost sound like California folk-rock meets Johnny Cash.

"THE CHORUS WAS 'SHE'S COMING', AND WE GOT NIXED" – *RON ELLIOTT*

Those last three songs weren't even released at the time, however, in part because Autumn Records went out of business in 1966. The band's contract was sold to Warner Brothers, leaving much of what would likely have been a strong third album in limbo. In what still seems like inexplicable strategy, their Warners debut long-player was an all-covers album, *Beau Brummels '66*, of contemporary hits like Yesterday, Hang On Sloopy, and Mrs Brown You've Got A Lovely Daughter. As the group's strength lay in their original material, it was a highly misleading debut for their new label, though they continued to showcase their artistic growth on a series of fine flop Warners singles devoted mostly to their own compositions.

"Apparently, Warners wanted to get something out as quickly as possible," is Meagher's recollection. "We were novices to the industry, and we disagreed with a lot," adds Elliott. "But we kept quiet about it, and

just did what was requested. We were sort of contractually enforced to do it."

Good and potentially commercially viable cuts on non-LP 1966 singles like Fine With Me, She Reigns, and a decent cover of Dylan's One Too Many Mornings went virtually unnoticed. So did Here We Are Again, a 45-only rarity penned by Valentino, who was emerging as a writer whose compositions could nicely complement Elliott's. The rousing 1967 single, Two Days 'Til Tomorrow, says Valentino, "got stamped out immediately by Bill Gavin," whose radio tipsheet had curbed airplay of The Byrds' Eight Miles High due to its supposed drug references. "He thought that there was something that it hadn't meant to say. That was probably the best record we had cut at that time, at least in our eyes. The chorus was 'she's coming', and we got nixed. That was disappointing because it really would have set us on a good foot."

With the departure of drummer Petersen for Harpers Bizarre, The Beau Brummels were down to a non-touring trio for 1967's *Triangle* LP. But with producer Lenny Waronker, they now had freedom to devise an album of original material. Delicate orchestration, a growing country influence, and lyrics that dallied at the margins of psychedelia resulted in an artistic triumph, though it met with more critical acclaim than sales. As Elliott acknowledges, "I felt freer, because there were no limitations."

That included freedom to draw from fantasy-laced lyrics whose inspirations weren't exactly run of the mill, even by the standards of 1967 psychedelia. Songs Valentino co-wrote with Elliott like Magic Hollow, Wolf Of Velvet Fortune, and Only Dreaming Now, he discloses, grew out of Flemish paintings he saw on visits to the de Young art museum in San Francisco's Golden Gate Park. When Elliott read *Lord Of The Rings*, adds Valentino, "That was it. I didn't know anybody that had read it at that time. But he was captivated by it, literally. He tried to do that from then on quite a bit of the time."

One of the better and most explicitly Tolkien-esque tunes, Galadriel, oddly didn't make the cut, though the outtake can be heard on the box. As for his own experience with *Lord Of The Rings*, Valentino admits, "I never read it. [Elliott] tried to get me to read it, but I wasn't interested. It wasn't where I was coming from. I was still looking for a good cowboy song," he laughs.

Sadly, *Triangle* would be the last batch of sessions Meagher played on before leaving the group to fulfil military obligations. The Beau Brummels were down to a duo of Elliott and Valentino for 1968's *Bradley's Barn*, one of the first country-rock albums recorded in Nashville. "We did some outstanding writing and singing on those albums," feels Elliott. "But there wasn't a band behind it."

At least Meagher's influence was felt if not specifically heard on *Bradley's Barn*. "During the *Triangle* recordings, a number of Elliott's songs were already being rehearsed. That's where I was able to add my basslines. Eventually, some of those lines, the feeling of the basslines, were repeated by the Nashville musicians."

While he regrets not being able to play on the actual sessions, he appreciates "how wonderful it was for Ron not to have to worry about doing all the guitar fills on his own. Because he was basically in a room full of masterful Nashville musicians. Ron tells the story that, while he was explaining to the other Nashville musicians how the song went and various run-throughs, Ron performed the song with all of his fills. The other Nashville musicians were saying, 'Well, I'd love to do a fill, but there aren't any holes. You've filled all the holes!' It was a compliment to Ron and his picking ability."

Meagher thinks his underrated guitar work especially shines on a disc in the new box that's wholly given over to demos and home recordings by Elliott and Valentino, both together and separately. "The CD that contains the demos is pretty fascinating. You really hear the musicianship that Ron had, his capabilities as far as playing guitar in creating those songs. That really shows a lot of his ability without having a professional recording studio. Those are mostly done with a two-track machine in a living room."

Elliott's material dominated *Bradley's Barn*, but it finished with a Randy Newman song, Bless You California, that Newman wouldn't put on his own records. While he'd already penned some hits for other artists, Newman's debut LP didn't appear until 1968, co-produced by Van Dyke Parks and Randy's good friend Waronker, who'd urged Bless You California on the Brummels. Although Valentino likes Newman's music, in his view Randy's "demos were probably the worst recordings I'd ever heard. It almost seemed like he did that on purpose. 'Cos he didn't want anybody to do 'em, maybe. He wanted to do 'em himself."

Rather than continuing as a group in name only, Elliott and Valentino parted to pursue separate careers at the end of the 60s. Elliott issued a 1970 solo album, *The Candlestickmaker*, and Valentino went into surprisingly swampy country-blues-rock with some rare 1969-70 singles (all on the box). Valentino also sang for a while with Stoneground before The Beau Brummels did a mid-70s reunion LP that's not part of the new collection.

The *Turn Around* box makes a good case for The Beau Brummels not just as one of the most underrated US bands of the 60s, but one of the better and more rock bands of the 60s, period. Much more success might have been theirs without the record company politics, but it's hard to believe much more artistic victories could have been achieved. "I would say twice as many songs were created than were recorded," estimates Meagher. As for opportunities lost, "the fact that we succeeded as much as we did with a small label in San Francisco was pretty much a miracle, I thought." RC

Turn Around: The Complete Recordings 1964-1970 *is out on Cherry Red.*

Photos: Courtesy Alec Palao Collection.

BRUM RUSH THE SHOW

THE BAND ON SOME OF THEIR CHOICEST CURIOS

People Are Cruel

Part of a three-song demo acetate from around late 1964, first issued in 2005 on the *Magic Hollow box*, this hypnotic Ron Elliott original is as strong as most of their early songs that found official release on Autumn Records. It was cut in LA at Gold Star where, as Ron Meagher remembers, "I think a piano was pushed through a wall and left a big hole. When we drove down to do that session, we were very well rehearsed. It didn't take long; we didn't have to do very many takes for each song to put them on tape."

Valentino speculates: "People Are Cruel just got discarded or left behind or something, or we all forgot about it. It was a good recording. With Elliott, from time to time he was moving faster than we could keep up with him, as far as his songwriting went. Maybe we didn't have [Laugh, Laugh] by then, I'm not sure."

Fine With Me

This non-LP 1966 single with almost Association-like vocal harmonies is a favourite of Meagher's, although "it was a challenge because of the vocal parts, which was almost like a calliope. And the syncopated bass lines, along with the vocal parts – that was always a challenge to perform onstage."

Alligator Man

Originally a No 22 country hit for Jimmy C Newman in 1961, this Cajun classic was covered by Sal Valentino on a 1969 solo single. "Alligator Man was brought to the table by Van Dyke Parks," says Valentino. "He's also the one who turned me on to Steve Young, the guy that wrote Seven Bridges Road. When I was in Stoneground, we had [Young] open for us once, and he quit after the first night. I was so disappointed, 'cos I loved his voice, I loved the song, and I wanted to see him play. I just got to see him play a little bit. People were there to see Stoneground and weren't patient enough to listen to somebody just playing acoustic guitar and singing. That was too bad."

Welcome to the

100 CLUB

100 RECORDS WORTH £100

+ *HOW MUCH VINYL CAN YOU BUY FOR £100?*

To coincide with the publication of the 2024 edition of the *Rare Record Price Guide,* departing *RRPG* editor **Ian Shirley** picks **100 collectable £100 records** (or CDs/cassettes), across a range of genres, from psych and funk to prog and metal, from the Floyd to the Fool to the Quo. Why? Because they have investment potential but are still affordable, *just* – that is, unless you decide to buy each and every one… Then, on page 98, Mr Shirley shows you **how much music £100 will buy you.**

To trumpet the publication of the latest edition of the *Rare Record Price Guide* we usually print a list of the 200 rarest records in the UK. One of the problems with that is that most readers will not have 15 grand to buy a copy of, say, *Dark Around The Edges* or £1750 for the *Red Dirt* album. Therefore, this year I decided to pull together a list of 100 records worth £100 and spread the love across 20 different genres. The key thing about this is that it not only showcases some fantastic records but also highlights those that are affordable to record collectors old and new. These are also records that you might stumble across at a car boot sale or in a charity shop. Saying that, there are a few thousand records in the 2024 edition of the *Rare Record Price Guide* valued at £100 so, as editor, I had to be judicious and fair in my selection of both genres and the records that are represented. Also, as I have now stepped aside as editor of the *RRPG* to allow someone else to fill my size 11 shoes [*Sad but true: Ian has accepted a prestigious post as Production Manager at Ace Records – Staffing Ed*] this is my last chance to blow the trumpet for a new Guide: *RRPG 2024*. Rather than go out with a whimper – like, for example, Boris Johnson – I have gone out with a bang and my head held high, although Chequers was not available for my leaving bash. The new edition of the *Rare Record Price Guide* is not only the best yet but this list of 100 records, like the guide, will surely, finally, earn me the respect I'm due. Either that or lead to a flurry of angry letters to the Editor…

BLUES

Duster Bennett
Bright Lights…
(Blue Horizon S 7-63221, LP, 1969)
Bennett was part of the late-60s UK blues scene and recorded three albums for Mike Vernon's Blue Horizon label. The first – ***Smiling Like I'm Happy*** (1968 7-63208, £70) – sold reasonably well as his backing band were Peter Green's Fleetwood Mac. ***12DBs*** (1970, 7-63868) is worth £50.

Grannie
Grannie
(SRT 71138, LP, 2011)
When I started to helm *Record Collector*'s Rare Record Club back in 2010, I never thought that some of the records I chose would become collectable. I replicated the original hand-cut front cover for this slice of UK blues-rock and got it remastered to perfection. An original is worth £2,500.

John Lee Hooker
Mai Lee/Don't Be Messing With My Bread
(Planet PLF 114, 7", 1966)
When blues legends toured the UK, due to Musicians' Union restrictions they usually had to be backed by indigenous musicians and this applied to studio recordings as well. Thus, Hooker is backed on this collectable by John Lee's Groundhogs. Hooker's 1995 LP, ***Chill Out*** (Virgin VPBLP 22), is also worth £100.

Freddy King
Freddy King Volume 1
(Python PLP KM 5, LP, 1969)
King's first LP – ***Freddy King Sings*** (£200) – was aptly issued by King records Stateside and the UK blues boom saw three volumes of compilation tracks issued in 1969 by Python, who only pressed 99 copies of each to avoid sales tax. They are all worth £100.

Muddy Waters
The Best Of Muddy Waters
(London Jazz LJZ-M 15152, LP, 1959)
The original was issued by Chess stateside in 1957 but two years later it appeared here and tracks like Honey Bee were covered in the early 60s by bands like The Artwoods. It's near impossible to find an original copy, in this thin cover that has no 3mm spine, in mint condition.

DISCO/DANCE

Black Dog
Vantool
(GPR GENP(X)9, 12", 1992)
The line-up was originally Ken Downie, Ed Handley and Andy Turner but Turner was later left alone to collaborate with others when the other two formed Plaid. This early 4-track IDM EP classic was recorded in Belgium. Very rare and still not repressed.

China Burton
You Don't Care About Our Love/ (Instrument Version)
(Logo GO 354, 7",1979)
This was the only single released under Burton's name when Logo was trying to cash in on the disco boom. This price is for the demo or stock 7". The 12" (GOT 354), containing a long version and a short, instrumental version, is worth £300.

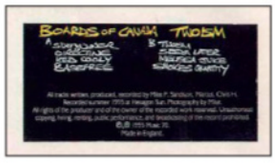
Cloud
All Night Long (Vocal)/ (Instrument)
(Flashback FLASH 001, 12", 1980)
This has nothing to do with Patrick Adams' Cloud One who gave us Atmosphere Strut in 1977, but is rather a Britfunk band hailing from Swindon. This price is for the initial white labels with title info typed on a sticker. **Take It From The Top** (FLASH 002, 1981, £50) is equally sensational.

Sam Dees
Fragile, Handle With Care/Save The Love At Any Cost
(Atlantic K10676, 7", 1975)
This is classified as a modern soul classic with an A-side guaranteed to fill the floor. Both the US pressing (45 3287) and this UK platter sold poorly upon release and will drain your bank balance of £100. **Lonely For You Baby** (SSS 732) from 1968 is worth 10 times more.

Universal Indicator
Green EP
(Rephlex SH 101, 12", 1992)
Even today, no one knows who recorded what on the four 12" EPs – Blue, Red, Yellow and this one – released between 1992 and 1995. Aphex Twin and Mike Dred are prime suspects, though it's the fantastic music, as much as the mystery, that keeps the prices high.

ELECTRONIC/ ELECTRONICA

Boards Of Canada
Twoism
(Music 70, BOARD 1, cassette, 1995)



The first Boards offering was the ***Play By Numbers*** EP, self-released on CD and cassette (AOMC43, £50). Their debut LP was limited to 100 copies on vinyl (£400) and 100 copies on this cassette edition. While the LP has been reissued on vinyl it has yet to be re-wound on cassette.

David Bowie
Low
(PL12030, LP, 1977)

This is one of the most influential electronic albums of all time. Major international pop star Bowie turned his back on 'fame', working with Brian Eno and Tony Visconti in France and Berlin on this bleak set of semi-electronic music with one side featuring only instrumentals.

Depeche Mode
It's Called A Heart/Fly On The Windscreen
(Mute BONG 9, 12", 1985)

Like Madonna and the Pet Shop Boys there is a lot of mileage in Depeche Mode 12" promos. They were usually sent out to club and radio DJs in advance of releases and, at times, signalled mixes on different 12" singles.

New Order
The Gatefold Substance
(Factory FACT 200, 2LP, 1987)

Paul Morley's non-biography of Tony Wilson, *From Manchester With Love*, showed that, without Joy Division or New Order, Factory could not have survived. There were only 1,000 copies made of this special edition of this New Order Best Of where Peter Saville filled his design boots to match tracks like Temptation or Blue Monday.

Suicide
21½ Minutes In Berlin/23 Minutes In Brussels
(Red Star FRANKIE 1, LP, 1978)

There were only 1,000 copies of this official bootleg pressed up that documented two gigs played in Berlin on 30 July and Brussels on 16 June 1978. The second side is infamous for the audience – there to see headliners Elvis Costello – venting their displeasure at the stripped-down electronic music.

FOLK

Jackson C. Frank
Blues Run The Game/Can't Get Away From My Love
(Columbia DB 7795, 7", 1965)

Frank was an American folk singer who came to the UK and played the circuit. His sole LP (Columbia 33SX 178, 1965, £400) was produced by fellow folk player Paul Simon before he found success with Simon and Garfunkel. This was the only single issued under his name.

Tim Hart & Maddy Prior
Folk Songs Of Old England Vol. 1
(Tepee TRP LP 102, LP, 1968)

Before Prior found fame with Steeleye Span she cut her teeth with Hart on two volumes of ***Folk Songs***. The liner notes not only mention that she hailed from Blackpool but was also an accomplished clog dancer as well as singer on the folk scene. Reissued in 1969 (Ad-Rhythm ARPS, £25).

Wizz Jones
Right Now
(CBS 64809, LP, 1972)

Jones' eponymous debut LP (United Artists SULP 1209, 1969) is worth £175 whereas his second LP – ***Legendary Me*** (Village Thing VTS 4, 1970) is slightly more affordable, as is this CBS LP. ***When I Leave Berlin*** (Village Thing VTS 24, 1974) is worth a tenner short of a ton: £90.

Pentangle
The Pentangle
(Transatlantic TRA 162, LP, 1968)

With Bert Jansch and John Renbourn on guitar and Danny Thompson (bass) and Terry Cox (drums) this was an atomic-powered folk supergroup fronted by Jacqui McShee. This first pressing does not contain the Shel Talmy production credit – those with are worth £50.

Meic Stevens
Meic Stevens
(Newyddion Da ND1, EP, 1970)

Stevens' debut 7" was released in 1965 as Mike Stevens and sung in English but he soon not only recorded under his Welsh name, Meic, but also sang in Welsh. As you might imagine, this made him a cult figure in Wales but – apart from some further English recordings – led to low sales.

FUNK

Funkadelic
Maggot Brain
(Janus 6310 201, LP, 1971)
This third Funkadelic album is a classic, kicking off with the 10-minute title track wherein guitarist Eddie Hazel takes centre-stage. While the album sold strongly upon release on Westbound in the States, this UK non-gatefold pressing sold poorly, making it a tough find in mint.

Parliament
Osmium
(Invictus SVT 1004, LP, 1970)

The Parliaments started life as a doo wop group in 1955 but, by 1970, were at the cutting edge of funk. As was George Clinton's other group, Funkadelic, who shared most of the same line-up but were signed to Westbound. Their next LP was ***Up For The Down Stroke*** (Casablanca NBLP 7002, 1974, £50).

Dean Parrish
Skate Part 1/Part 2
(Stateside SS580, 7", 1966)

I still find it astounding that this was written and sung by a white guy. Backed by what sound like the James Brown band on a moonlight trip, Parrish gets so low his belly must have been touching the floor when he laid down the vocal in the studio.

Prince
Purple Rain/God
(Warner Bros. W 9174P, 7" picture disc, 1984)
Prince pioneered a new kind of funk that turned him into an international superstar. On the album, the film, and as a 7", Purple Rain turned up the guitar in a way that Eddie Hazel would have approved of. This price is for the rare motorcycle-shaped picture disc.

HIP HOP/RAP

Fresh Ski and Mo Rock
Talking Pays/ Pick Up On This
(Tuff Groove TUFF 003, 12", 1989)
Homegrown hip hop/ rap can be overlooked but there are some fantastic gems out there. This debut is one of them. It was released on the Tuff Groove label, which only put out two other records: Jus Bad's **Free Style/ Proud** (TUFF 1, 1988, £50) and the Dynamic MC's **I Feel Dynamic/ (Instrumental)** (TUFF 2, £60)

Guru
Jazzmatazz Vol 2
(Capitol 7243 8 34806 1 6, 2LP, 1995)
Keith Edward Elam (aka Guru) was a founding member of Gang Starr and served up the first volume of *Jazzmatazz* in 1993 (Chrysalis CTLP 34, £80). Blending hip hop with jazz, the LP is a classic, as is this second in the series. Limited US-only Vinyl Me reissue from 2018 is worth £100.

Insane MacBeth
The Retardation Project
(Insane INSANE LP 01, LP, 2000)
With music crafted by Keith Rodgers (aka Insane MacBeth) this LP pulled together the "cream of UK Emcees" according to the accompanying press release. This included Kinetic Effect, Shaka Shazzam, Laila Gates, Grizzly and Crazy Noddy. Only 100 white label copies were pressed.

Nipsey Hussle
Crenshaw
(Omerta Inc. OMINC 013, 2LP, 2017)
Hailing from LA, this rapper started making his name with mixtapes that began to be released from 2005 onwards. ***Crenshaw*** was originally issued in 2013 on CD, cassette and digitally. This was the first vinyl pressing and limited to 500 copies. He was shot and killed in 2019.

Westside Gunn
God Is The Greatest
(Daupe! DM SP 036, 2LP, 2018)
Most of the records issued by the Brighton-based Daupe! label are worth money as the label is very canny with its limited release policy and anything you see with an obi strip for less than £100 should be snapped up. This edition is on red vinyl and limited to 375 copies.

JAZZ

Harold Ashby
Tenor Stuff
(Columbia 33SX 1379, LP, 1961)
Ashby was an American tenor player who spent decades with the Duke Ellington band. This was his debut solo LP, although billing was shared with fellow Ellingtonian Paul Gonsalves (tenor), who even played guitar on a track or two. There was no Ashby follow-up until 1977, after he had left Ellington.

Miles Davis
Kind Of Blue
(Fontana STFL 513, LP, 1960)
The greatest jazz album of all time was recorded over two sessions in March and April and released in August 1959 stateside. This improvised modal approach by the trumpeter received interstellar backing from John Coltrane (tenor), Cannonball Adderley (alto), Paul Chambers (bass) and Jimmy Cobb (drums). Wynton Kelly/Bill Evans alternated on piano.

Joe Harriott
Personal Portrait
(Columbia SCX 6249, LP, 1968)
Albums like ***Abstract*** (1962), ***Movement*** (1963) and ***Hum Dono*** (1969) are worth around a grand each. This album, however, was recorded and released after the success of Harriott's Indo-fusion LPs with John Mayer. It's worth £100 just to hear the legendary Jamaican alto player perform Charlie Parker's classic, Now's The Time.

Sade
Love Deluxe
(Epic 472626-1, LP, 1992)
All the albums released by this doyenne of British vocal jazz are collectable although albums like ***Diamond Life*** (1984), ***Promise*** (1985) and ***Stronger Than Pride*** are worth less than £20 each. By 1992, most copies of this chart-topping LP sold on CD, making the small vinyl run worth £100.

Various Artists
The Jazz Committee
(Decca DFE 6589, EP, 1959)
This EP was recorded on 24 March 1959 with a line-up of Don Rendell (tenor), Bert Courtley (trumpet), Eddie Harvey (piano), John Dougan (drums) and Pete Blannin (bass). Decca got their money's worth, releasing another EP recorded at the same session as ***Bertrands Bugle*** (DFE 6602, £150) under Courtley's name.

KRAUTROCK

Amon Düül II
Yeti
(United Artists LSP 101, 2LP, 1972)
The first pressing of their debut LP, ***Phallus Dei*** (Liberty LBS 83279, 1969), is worth £250. The first UK pressing of this second LP (LSP 101/ LBS 83359) sells for over £150. That edition has a textured gatefold sleeve whereas this edition comes in a plain matte gatefold sleeve.

Can
Ege Bamyasi
(United Artists UAS 29414, LP, 1972)
Can made their musical debut with the private pressing of ***Monster Movie*** in 1969 and, by 1971, had already served up the classic ***Tago Mago*** (UAD 60009/10, 1971, £150). With tracks like Spoon, One More Night, and I'm So Green this is equally good.

Kraftwerk
Kraftwerk
(Vertigo, 6641 077, 2LP, 1972)
In 1972, the first two German-pressed Kraftwerk albums were released in the UK on the Vertigo label (6641 077) and original copies with the swirl label are worth £400. This later repressing, with the 'spaceship' label, is worth £100. Still not reissued although booted to death.

Neu!
Neu!
(United Artists UAS 29396, LP, 1972)
The line-up was Michael Rother (guitar) and Klaus Dinger (drums), former members of Kraftwerk. The alchemy between the duo was turned into musical gold by producer Conny Plank. ***Neu! II*** (UAS 29500, 1974) is also worth £100. ***Neu '75*** (UAS 29782, 1975) is worth £80.

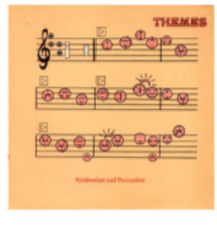
Stereolab
Super 45
(Duophonic DS 45-01, 10", 1991)
The 40 or so original copies of this debut EP in hand-painted sleeves go for hundreds of pounds. These other 800 copies came in a printed picture sleeve but are equally hard to find and reflect a particularly English brand of krautrock.

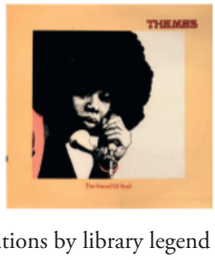
LIBRARY MUSIC

Geoff Bastow
Music To Varnish Owls By
(Programme Music PM 011, LP, 1975)
When it comes to lost funky instrumental library music this one is a gem. Whereas The Rough With The Smooth gallops along with stinging Funkadelic-style guitar, Beautiful People is a floater. Bastow's brother Trevor recorded the equally brilliant ***Hey Disco!*** (Programme PM 025, 1979, £120).

Les Baxter
Boogaloo In Brazil
(KPM 1070, LP, 1970)
Most library music was recorded to be offered to the TV, radio and film industries but there were some that were put on general release. This was released as ***African Blue*** (GNPS 2047, £50) in America in 1969 and I assume that KPM licensed it for their library.

Barry Forgie
Hit Man
(Peer International PIL 9037, LP, 1977)
The writer of this funky brew was Barry Forgie, un-credited on the sleeve. The tracks are credited to Sound Prospect. As for sleeve designer Jack Mooring, he made sure he featured on the cover posing as – yes, indeed – a hit man. Has not been reissued.

Alan Hawkshaw and Brian Bennett
Synthesizer and Percussion
(Themes International, TIM 1012, LP, 1974)
I'm currently having an audio love affair with the former Shadows drummer, Bennett, who laid down some of the most funky and cosmic library music out there. Throw in library legend Alan Hawkshaw and you have a winner. Reissued by Be With records. Snap it up.

Alan Parker
The Sound Of Soul
(Themes International TIM 1022, LP, 1976)
This stonking soul instrumental album featured nine compositions by library legend Parker, two by Mike Moran and one by Les Hurdle. It was also issued as ***The Voice Of Soul*** (TIM 1021, £175) with vocal versions sung by Madeline Bell. Both have been reissued by Be With Records.



METAL

Black Sabbath
Black Sabbath
(Vertigo VO 6, LP, 1971)
The first pressing of this beauty on the Vertigo swirl label would set you back £500 and the second pressing with the Dunbar publishing credit for Warning would cost £300. This third pressing on the redesigned Vertigo spaceship label is easier to find and sounds equally good.

Deep Purple
In Rock
(Harvest SHVL 777, LP, 1979)
I see this album in record shops all the time, but most are endless repressings.

It's very hard to find a pristine original with "the Gramophone Co" rim text, and no EMI logo on labels. You also need the "File under popular: pop groups" text on the rear sleeve.

Def Leppard
The Def Leppard EP
(Bludgeon Riffola SRT/CUS/232, EP, 1979)
This Sheffield band self-financed the recording and pressing of their debut three-track EP. The rarest edition has a red label, picture sleeve and lyric insert (£500). Those with a red label and picture sleeve are £300. These copies have a red label but no sleeve.

Iron Maiden
Bring Your Daughter To The Slaughter/I'm A Mover/ Communication Breakdown
(EMI CDEM 171, CD, 1990)
When it comes to vinyl, there are literally hundreds of Iron Maiden collectables ranging

in price from a few pounds to a thousand. There are very few collectable CDs, but this is one of them, containing an Iron original along with Free and Zeppelin cover versions.

Status Quo
Thirsty Work
(Polydor 523 607 1, LP, 1994)

Quo's career is bookended with collectables at the beginning of their career and those as they riffed their way towards their coda. Original UK copies of this LP should have a sticker stating, "Includes the hit single I Didn't Mean It" which got to No 21 in the UK charts in July 1994.

POST-PUNK

Associates
Boys Keep Swinging/Mona Property Girl
(Double Hip DHR 1, 7", 1979)

I'd love to print the myth that Billy Mackenzie and co got hold of an advance copy, recorded a cover, and put it out before Bowie. Sadly, this appears not to be the case, though this stripped-down version, over which Billy soars, is a classic, and at the end sounds as if it's about to segue into Psycho Killer.

Friday Club
Window Shopping/ Instrumental
(2-Tone CHSTT28, 7", 1985)

2-Tone was one of the most vital labels in the ska revival that initially gave us The Specials, Madness, and The Beat. As the label wound down, Jerry Dammers produced this incendiary soulful platter that vanished without trace. The 12" is worth the same and it's criminal that it has never been reissued.

Joy Division
Closer
(Factory FACT 25, LP, 1980)

Joy Division are the embodiment of post-punk and influenced a plethora of bands – many of them Factory-signed – even before Curtis took his own life. This second LP was a leap forward from the seminal ***Unknown Pleasures*** (FACT 10, 1979, £150), and vinylists still seek this first pressing.

Throbbing Gristle
Heathen Earth
(Industrial IROO9, LP, 1980)

Led by Genesis P Orridge, these industrial pioneers recorded this album live before an invited audience at their Beck Street studio in Hackney. Standard black copies are worth £25 but one of these 785, on blue vinyl, are worth this price.

UK Subs
C.I.D./Live In A Car/B.I.C.
(City NIK 5, 7", 1978)
Some of the strongest punk bands emerged in the second wave: Charlie Harper and his crew made their debut with this classic. This is the rare edition on yellow vinyl with "FOR STRONGER PAIN RELIEF" and "KEEP AWAY FROM CHILDREN" in the run-out grooves.

PROGRESSIVE ROCK

Genesis
The Lamb Lies Down On Broadway
(Charisma CGS 101, 2LP, 1974)

This double set was the sixth album by Genesis and the last to feature Peter Gabriel. Conceived as a concept album, Gabriel drove the lyrical themes while the band span out the music. Despite tensions in and outside the studio, the album went Top 10 and is considered a classic.

Jethro Tull
Aqualung
(Island ILPS 9145, LP, 1971)

The first pressing of the fourth offering from Ian Anderson's men went on to become their best-selling platter of all time. The first pressing came on the green Chrysalis label but with a small white "i" standing for Island at 12 o'clock. Also look out for ILPS 9145 on the inner gatefold sleeve.

Man
Revelation
(Pye NPL 18275, LP, 1969)

The debut album by this Welsh band was partially recorded in the Langland Hotel in Swansea as well as Pye's London studio. This price is for the mono edition of the LP although it still contained the fake orgasm on Erotica that got the LP banned in some quarters.

Porcupine Tree
Tarquin's Seaweed Farm
(Delerium DELC 002, cassette, 1991)

There were only around 50 copies of this LP run off on cassette when it was originally released in 1989 (DELC 002, £300). This reissue was limited to around 300 copies and came with an A5 booklet. It was also bootlegged at the time although those copies don't have the Delerium stamp or a signature.

Ten Years After
Cricklewood Green
(Deram DML 1065, LP, 1970)

Although guitarist Alvin Lee's band operated at the blues-rock end of the progressive spectrum, this album, recorded at Olympic studios, captured them at their peak. To get this price you need the mono version rather than the stereo and it must contain a poster of Lee.

90s VINYL

Cranberries
Bury The Hatchet
(Mercury/Island 524 644 1, 2LP, 1999)

The Cranberries enjoyed massive chart success with songs like Linger and

Zombie although most of their albums sold millions of copies on CD rather than vinyl. ***Everybody Else is Doing It…*** (1992), ***No Need To Argue*** (1994) and ***To The Faithful Departed*** (1996) are also worth £100.

Jesus & Mary Chain
Munki
(Creation CRELP 232, 2LP, 1998)
While ***Psychocandy*** (1985, £25) and ***Darklands*** (1987, £25) are classics, this sixth LP has, in recent years, become equally beloved by fans of the Reid brothers. Reissued in 2014 by Demon (£40), the brothers reformed for ***Damage And Joy*** in 2017.

Orbital
In Sides
(Internal TRULP 10, 3LP, 1996)
This was the Hartnoll brothers' fourth long-player, spread across three LPs, and is a lost classic of experimental EDM. Gorgeously packaged, amazingly it has yet to be reissued on vinyl, which is pushing up the price of mint original copies, making it Orbital's rarest release.

Ride
Tarantula
(Creation CRELP 180, LP, 1996)
This was the final Ride album before the split, with music generated at a time of conflict between songwriter/guitarist Andy Bell and singer Mark Gardener. Interestingly, ***Nowhere*** (1990), ***Going Blank Again*** (1992) and ***Carnival Of Light*** (1994) are also worth £100 each. The band reformed after Bell's solo career and stints with Oasis and Beady Eye ended.

The Verve
Urban Hymns
(Hut HUTLPX 45, 2LP, 1997)
Lest we forget, this third LP came after the band had reformed following a brief split when their first two albums had failed to achieve commercial success. This one spawned massive hit singles (The Drugs Don't Work, Bitter Sweet Symphony) and this unique pressing of 5,000 copies came with a cardboard outer sleeve. Standard issue worth £70.

NOUGHTIES VINYL

Morrissey
Ringleader Of The Tormentors
(Attack ATKLP 016, LP, 2007)
Mozza is the Boris Johnson of rock music: you either love him or hate him [*and the hair doesn't work on a fiftysomething – Ed*]. We've covered his entire career in the pages of *Record Collector* and his output with The Smiths and solo remains one of the cornerstones of the *Rare Record Price Guide*. Pressed on updated Attack label.

Muse
Origin Of Symmetry
(Mushroom MUSH 93LP, 2LP, 2001)
Just after the turn of the millennium, vinyl runs were low and there were only 1,500 copies of Muse's second LP pressed on vinyl. This is scarce, so it sells for over the guide price. It was repressed in 2015 (Warner Bros 0825646909452, £20) and there's a new edition about to hit the shops.

The Prodigy
Always Outnumbered, Never Outgunned
(XL XLLP 183, 3LP, 2004)
Although ***The Fat Of The Land*** (XXLP 121, 1997, £80) is the definitive Prodigy album, this follow-up is not to be sniffed at and even features guest appearances from Oasis' Liam and Noel Gallagher on Shoot Down.

Radiohead
In Rainbows
(Xurbia Xendless Ltd X X001, 2LP, 2CD, 2007)
This was initially released as a download-only LP with punters able to pay what they wanted. It was followed up by physical product including this deluxe edition that was – cannily – only available as a pre-order and spread across two 12" singles and two CDs.

The White Stripes
Elephant
(XL XLLP 162, 2LP, 2003)
Jack and Meg were one of the biggest acts of the late 90s and early 00s and these promo copies of this monster-seller that spawned Seven Nation Army had a different cover to the official release, making them highly sought after by collectors. Only 500 pressed.

PSYCH

Boeing Duveen and the Beautiful Soup
Jabberwock/ Which Dreamed It?
(Parlophone R 5696, 7", 1968)
This was their only single produced by Tony Visconti.
Based on a Lewis Carroll poem, the A-side is a stonker and the bonkers B-side, awash with sitar, flute and tablas, is equally good. Stock copies are worth £150 and demos in pictures sleeves sell at £200. This price is for a demo out of the sleeve.

Brass Tacks
Maxwell Fergusson/ Sunshine After The Rain
(1968, 7", Big T BIG 114)
Someone must have been watching *Star Trek* when they mixed the A-side of this single as the phaser was heavily deployed, especially on the chorus. Brass Tacks' previous single – **I'll Keep Holding On/ Let The Sunshine In** (BIG 110, 1968, £35) – is a great slice of 60s pop and not psych at all.

Curiosity Shoppe
Baby I Need You/So Sad
(Deram DM 220, 7", 1968)
This Liverpool five-piece caught the ear of producer Pat Meehan when playing at the Cavern and, four days later, he got them into the studio to lay down their only single, dominated by crunching guitar and organ fills. Also released in Germany with the same catalogue number in a picture sleeve (£200).

The Fool
The Fool
(Mercury SMCL 20138, LP, 1969)
The core of The Fool was Simon Posthuma and Marijke Koger, who hailed from Holland and designed clothes, some artwork, and the mural outside the Apple boutique on Baker Street. Musically, this is stars-on-45 singalong territory, produced by Graham Nash of The Hollies, for whom The Fool also designed clothes.

The Human Beinz
Nobody But Me/ Sueno
(Capitol CL 15529, 7", 1967)
Is it garage, pop or psych? Who cares, it is a stone-cold classic that went Top 10 stateside but did nothing over here despite that brilliant bassline, chorus and stinging guitar solo. This price is for the demo. Stock is £60.

Pink Floyd
Arnold Layne/Candy And A Currant Bun
(Columbia DB 8156, 7", 1967)
While there are many obscure psych records worth hundreds of pounds, the gold standard remains the first two Pink Floyd singles, penned and fronted by Syd Barrett. This was their classic debut, although it was See Emily Play/Scarecrow (DB 8214) that turned them into chart pop purveyors.

PUNK

Blitzkreig Bop
Let's Go/Nine To Five/Bugger Off
(Mortonsound MTN 3172/3, EP, 1977)
Named after a Ramones song, this Tyneside band self-financed the recording and pressing of this debut EP in a limited edition of 500 copies. Many have contact details for Dimmer (Damien Blackwell) crossed out on the rear sleeve as he had left the band by the time of release.

The Cybermen
The Cybermen
EP
(Rockaway AERE 101, EP, 1978)
This three-piece – Ian P Dixon (bass/ vocals), Roger Entwistle (guitar) and Paul Milek (drums) – self-financed the recording and release of this four-track EP. This price is for those copies that contain an insert. The EP was reissued in Italy in 2021 by Breakout Records.

Schoolgirl Bitch
Abusing the Rules/Thinking For Yourself
(Garage!/Aerco AERS 102, 7", 1978)
One thousand copies of this self-released single were pressed up but some were housed in unique picture sleeves. Spray-painted copies are worth £200, those sporting a gas mask are worth £150, and this one featuring the Queen is worth £100. No picture sleeve? That's worth £40.

Skrewdriver
All Skrewed Up
(Chiswick CH 3, LP, 1978)
This fiery punk mini-LP by this skinhead group played at 45rpm, spreading 12 tracks over two sides.

Housed in four different coloured sleeves – pink, yellow, green, or orange – original copies have WIK 3 on labels. They're hard to find as they were never reissued, due to a later incarnation's far-right associations.

Wire
Mannequin/Feelin' Called Love/1.2.X.U. (p/s)
(Harvest HAR 5144, 7", 1977)
They ended up as art rockers with the consummate ***154*** LP (SHSP 4105, 1979, £100) but the Wire story started here with these short sharp punkers. Only the first 10,000 came in a picture sleeve, tough to find in mint condition four decades later.

R&B/DOO-WOP/ ROCK N ROLL

Five Fleets
Oh What A Feeling/Been Cryin'
(Felsted AF 103, 7", 1958)
The Five Fleets only issued three singles stateside, and this first offering was also waxed in the UK. The A-side is delicious proto-R&B whereas the flip is straight-ahead doo wop. It was also pressed as a 10" 78rpm (AF 103, £40).

Bill Haley & His Comets
Ten Little Indians/ Rocking Chair On The Moon
(1955, 7", London HLF 8194)
This gold-label tri is incredibly rare as, at this time, the 10" 78rpm single was the dominant format - you can pick one of those up for £15. Both of these sides are crackers. The record was later re-pressed with silver tri label (£50).

The Meteors/ Screaming Lord Sutch
The Meteors Meet Screaming Lord Sutch
(1981, 12", Ace MAD 1)
Sadly, this was not a studio summit between the psychobilly band and the 60s legend; instead, it paired the ***Meteor Madness*** EP (SW 65, 1981, £15) and the ***Screaming Lord Sutch*** EP (ACE SW 70, 1981, £8). There were only 1000 pressed up, with cartoon artwork.

Elvis Presley
Blue Moon/I Don't Care If The Sun Don't Shine
(HMV POP 272, 7", 1956)
Presley's cover of Bill Monroe's Blue Moon was the flipside of his seismic Sun debut, That's All Right (Sun 209, 1954), whereas I Don't Care… was the flip of second firebomb, Good Rockin' Tonight (Sun 210, 1954). So, pairing them on this UK 7" created dynamite.

Lee Tully
Around The World With Elwood Pretzel Part 1/Part 2
(London HL 8363, 7", 1957)
This is a comedy record that turned Elvis Presley into Elwood Pretzel and interspersed riffs of Hound Dog, Blue Suede Shoes, and Don't Be Cruel as the presenter went to Moscow and England and spoke to Bugs Bunny-hunter Elmer Fudd to gauge the international reaction to the pelvis phenomenon.

REGGAE

Stan Hope/Marcia Griffiths **The Weight/Tell Me Now**
(Gas GAS 111, 7", 1969)
There were hundreds of ska and reggae singles pressed up in the UK on labels from Island to Escort that paired different artists on each side. This is the only side released by Stan Hope although flipside, Griffiths' Tell Me Now, recorded at Studio One, is the charm here.

Bob Marley & The Wailers
Soul Rebels
(Upsetter/Trojan TBL 126, LP, 1971)
The Wailers had been recording singles, released in Jamaica and the UK, since 1963. Produced by Lee Perry, this was their first LP and featured cover art that managed to be both militant and sexy. Never reissued so some mint copies have sold for twice the guide price.

Derrick Morgan
Moon Hop
(Pama PSP 1006, LP, 1969)
The moon landings of 1969 saw everybody jumping on the bandwagon, from David Bowie to the long-established blue beat/ska artist Morgan, who had been releasing records since 1960. This LP featured recent singles Man Pon Moon/ What A Thing (Crab 30, £25) and Moon Hop/Harris Wheel (Crab 32, £40).

Jeanette Simpson
My Baby Just Cares For Me/ Don't Let Me Cry No More
(Giant GN 29, 7", 1968)
Simpson only released three singles in the UK on the Giant label and, whereas the first two were more soulful, this third and final offering took Nina Simone's classic and sprinkled it with ska dust. Never reissued and so some copies have sold for twice the guide price.

Tappa Zukie
Tappa Zukie In Dub
(Stars SR 1000, LP, 1976)
I first came across the artist also known as Tapper Zukie when at school in Hackney, when one of the West Indian girls in my year stencilled his name on the back of her jacket. This was technically his third LP and is a classic – first reissued by Virgin Frontline in 1979 (FL 1029, £20).

SOUL

Marvin Gaye
Stubborn Kind Of Fellow/It Hurt Me Too
(Oriole CBA 1803, 7", 1963)
This was Marvin's first UK single and sold poorly. Indeed, the four that followed fared equally poorly and are also worth £100 each. It was only when The Beatles started covering and talking about Berry Gordy's label that the ball started to roll forward towards world domination.

Donna McGhee
Make It Last Forever
(Anchor ANCL 2027, LP, 1978)
The original stateside pressing on Red Greg (1978, 1002) is worth £300, which makes this UK pressing of this Donna Summer-esque erotic soul-disco classic something of a bargain. Sole UK single Do As I Do/ Mr. Blindman (ANC 1061) is worth £25 on 7" and £25 on 12".

Ray Pollard
It's A Sad Thing/ All The Things You Are
(United Artists UP 1133, 7", 1966)
Pollard's only other UK single – The Drifter/Let Him Go (And Let Me Love You) – is worth £500, so this is a bargain, though only if you can find a copy of this other Northern soul classic that has changed hands for three or four times this guide price recently.

Otis Redding
Early Otis Redding
(Sue IEP 710, EP, 1966)
Guy Stevens' stewardship of the Sue label meant that, although Atlantic issued Redding singles in the UK from 1964, Stevens licensed these early US recordings from 1962 and, as well as this EP, put out two of the tracks, Shout Bamalama/Fat Girl, in 1965 (WI 362, £30).

Sharon Tandy

Hold On/Daughter Of The Sun
(Atlantic 584 219, 7", 1968)
One reason why this record is worth a ton is because South African-born Tandy is backed by Les Fleur De Lys. The other reason is because it is a stonking blue-eyed soul double-sider. First official reissue coming on Ace later this year.

SOUNDTRACKS

The Beatles
A Hard Day's Night
(Parlophone PMC 1230, LP, 1964)
This is the mono pressing of the soundtrack to The Beatles' first feature film, which features classic tracks like And I Love Her and Can't Buy Me Love. The stereo pressing (PCS 3058) is rarer and worth £250. Reel-to-Reel copies seem to be a snip at just £20.

Barry Gray Orchestra
Thunderbirds Are Go!
(United Artists SUPL 1159, LP, 1967)
The number of EPs and albums helmed by composer Gray between 1965 and 1967 for Gerry Anderson creations like Troy Tempest, Captain Scarlet and the Thunderbirds crew would fill a small shelf. This feature film soundtrack featured the famous *Thunderbirds* theme as well as other incidental music like Martian Mystery and Tracy Island.

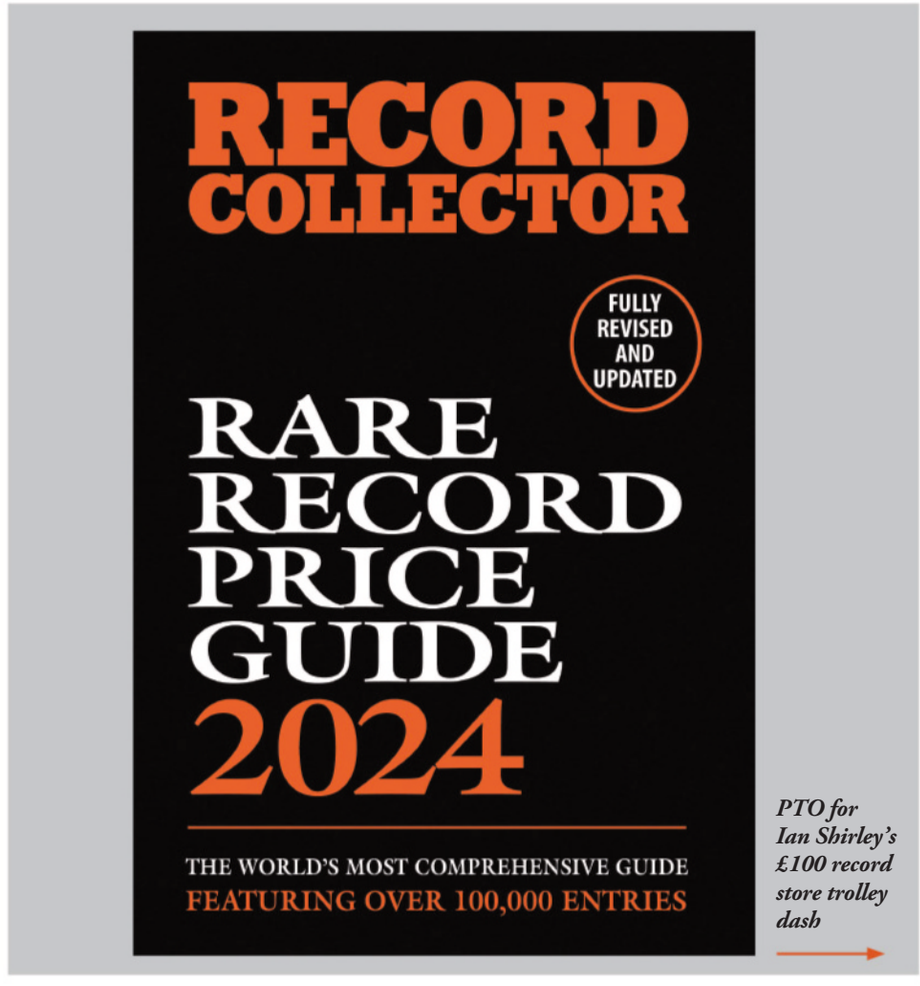
Dudley Moore
Bedazzled
(Decca SKL 4923, LP, 1968)
As well as writing, arranging, and performing the music, Moore also co-starred in this corking comedy about dealing with the Devil, alongside Peter Cook and Raquel Welch, who aptly played Lust. The first legitimate reissue on Trunk (JBH 058LP, 2016, £30) came with a 7" and a CD.

Monty Norman
Dr. No
(United Artists SULP 1097, 1963)
The first James Bond film opened on 5 October 1962 in the UK. Monty Norman composed the now famous theme arranged by John Barry – it later led to litigation. Some reggae collectors seek out the LP for the two tracks – Jump Up and Kingston Calypso – performed by Byron Lee and the Dragonaires.

Pink Floyd
More
(Columbia SCX 6346, LP, 1969)
Barbet Schroeder's prescient film dealing with the theme of drug abuse in Ibiza received poor reviews upon release in 1969. Better received was Pink Floyd's mostly improvised tracks like The Nile Song and Cymbaline. This soundtrack was their third full-length LP and the first proper post-Barrett album to go Top 10. RC

Releases are UK unless otherwise stated.* The Rare Record Price Guide 2024 *edition (below) is available to order now at shop.recordcollectormag.com.

***Do you own any copies of the vinyl listed in this article? If so, please feel free to upload a picture onto Twitter or Instagram – along with hashtag #RCrarerecords – and tag us @RecCollMag (Twitter) or @recordcollectormag (Instagram) for the chance to win a copy of the brand-new* Rare Record Price Guide 2024.**



PTO for Ian Shirley's £100 record store trolley dash

IAN SHIRLEY IS 007"

"THE MAN WITH THE GOLDEN TON"

STARRING: IAN SHIRLEY
DAVID's MUSIC, LETCHWORTH
& A WHOLE HOST
OF VINYL CLASSICS

WARDROBE: MRS. SHIRLEY

PHOTOGRAPHY: DANIELLE
BRATHWAITE-SHIRLEY

PRODUCED BY: VAL CUTTS

FROM AN UNORIGINAL IDEA BY:
PAUL LESTER

£100 to spend.RF1.indd 98 25/08/2022 17:48:12

So, now you know which £100 records to buy. But what if you want more than one disc for your dosh? **Ian Shirley**, licensed to chill and a secret agent when it comes to tracking down rarities, shows how to spend the whopping £100 he got given as his leaving gift from *RC* as he heads off to work as Production Manager for Ace Records.

When *Record Collector* told me they were going to give me £100 to go and buy £100 worth of records I couldn't believe my luck. I spend too much of my own money on vinyl so the thought of spending someone else's was the proverbial busman's holiday. The only stipulation was that I had to write about what I bought and provide a receipt for the accounts department. No problem.

I put a lot of thought into how I was going to spend it. Where would I take my custom? Flashback Records in the Angel? The Book and Record Bar in West Norwood? Soul Brother in Putney? I know the owners well and might be able to haggle my way to a sweet discount. Then there was the vinyl market in Spitalfields, which always has great dealers and records. I thought about flying to Berlin and spending it there until I was told that there were no travel expenses. In the end I plumped for David's in Letchworth Garden City. Why? Well, it has a cracking selection of vinyl. It is also 10 minutes from the offices of my new employer, Ace Records.

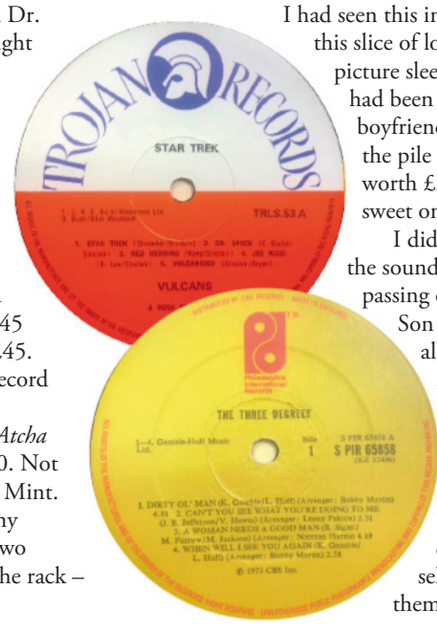
David's grew out of the back of a bookshop set up in Letchworth in 1963 by David Armitage, although it soon established itself as a record shop in its own right. David's moved around Letchworth until settling in its current location in Eastcheap in 1982. Today, David's has expanded into three linked premises that sell records and books and run an excellent café. Although David Armitage is no longer with us, the shop still honours his name and is today operated as an Employee-Owned Trust. Power to the people!

I had already shopped in David's a few times before so knew there would be a good selection before crossing the threshold with my £100. I did, however, set some strict parameters. Firstly: no new releases or reissues. Now, I love a good reissue as much as the next vinylist but it was only proper and correct that the records I bought were original pressings of second-hand vinyl. So, the recent re-pressing of George Michael's *Older* had to stay where it was.

Also, I couldn't blow the £100 on a single record. Prowling around the racks it would have been easy to rush to the till with a classic near the £100 bracket like David Bowie's *Hunky Dory* (£75). I already owned a first pressing of The Clash's *London Calling* (£120), both Joy Division's first and second LPs, *Unknown Pleasures* (£150) and *Closer* (£80), and New Order's debut LP, *Movement* (£80).

I decided that I would buy one rare record but it had to be under £50. Kraftwerk's *Autobahn* (£50) would have been in the running if I didn't already own it. Looking in the reggae section, Misty In Roots' 1979 LP, *Live At The Counter Eurovision*, was a contender at £50. Then, flicking through the rack, I couldn't believe my luck when I turned up the sleeve of The Vulcans' *Star Trek*. This is a classic Trojan LP issued in 1972 and is sonic madness. Producers Bunny Lee and Desmond Bryan got together rhythm sections over which Joe Sinclair burbled away on a synthesiser. It is one of the most bonkers reggae albums ever recorded – and there are plenty of bonkers reggae albums out there – as it is basically a reggae electro album. This does mean, however, that it's a dance album and when it comes to synthesised sounds is as far from *Switched-On Bach* or Kraftwerk's *Radio-Activity* as you could imagine. Musically, tracks like Star Trek and Dr. Spock are not within a light year of the bridge of the Starship Enterprise. Dracula is more fun but, as far as I know, The Count did not even make it into *Star Trek: The Next Generation*. Anyway, it's a great LP and I just had to have it and that blew 45 per cent of the budget: £45.

THE PAULETTE TAJAH LOVERS 12" WENT STRAIGHT INTO THE PILE



Typically, the next record that caught my eye was Madeline Bell's *Comin' Atcha* from 1973, priced at £30. Not bad, as it's worth £50 in Mint. But as that would take my spending up to £75 on two records I put it back in the rack – for now.

Five minutes later, I found a record I've wanted for ages but never got round to acquiring. I bought the 7" version of New Order's Temptation/Hurt when it came out in 1982 on Factory and always wanted the 12" that contained the full-length version. The record is worth £20 in Mint and here was one in VG+ with the original embossed sleeve just asking to be snaffled up for £10. So, I picked that up. Then it was time to have a bit of fun. There were two copies of The Three Degrees' eponymous second LP from 1973, priced £3. This is a great album on the Philadelphia International label, chock-full of classic Gamble-Huff songs like When Will I See You Again, all wrapped in a lovely warm Gamble and Huff production. The common view about The Three Degrees is that they are bit conservative – Prince Charles is a fan – but there is nothing middle-of-the-road about the trio on the inside gatefold where *nothing* is left to the imagination.

Next into the pile was a 12" by Paulette Tajah from 1984 called Cos You Love Me Baby (Extended with horns) with Sandra Cross singing Perfect Match on the flip as well as the no-horn version of Tajah's tune. I had seen this in the shop before and this slice of lovers rock housed in a picture sleeve that looked like it had been snapped by her boyfriend went straight into the pile at £3, as I *knew* it was worth £20 and would sound sweet on the turntable.

I didn't expect much from the soundtrack rack and, passing over a Steptoe And Son LP, chanced upon an album by the BBC Radiophonic Workshop from 1973 called *Fourth Dimension*. These things should always be snapped up, especially when this selection, featuring theme tunes for BBC radio

and TV shows, had been generated by Paddy Kingsland using a VCS 3 and Synthi 100 manufactured by EMS studios. In some respects, it was a more melodic and measured counterpoint to The Vulcans' *Star Trek*. A bargain at £15.

It was time for a quick calculation and mental addition showed I was up to £76. This quickly went up to £86 when I put an original Jamaican pressing of Half Pint's *Money Man Skank* from 1984 into the pile. While he's not collectable, any original JA pressing of a reggae album chock-full of dub versions for a tenner seems to be good business to me.

I next stuck my nose in the jazz section. Sadly, there were no Michael Garrick, Nucleus or Joe Harriott LPs priced cheap. I did find a cheap British Jazz LP by the Pete Coe Big Band called *Live At The Leather Bottel*. With a title like that how could I go wrong, especially as it was recorded live in 1978 by the BBC mobile studio, had an insert and was a fiver?

Now it was time to hit the 7" singles, with around £10 left to spend. Outside the shop there were boxes and boxes of 10 singles for £5, which sounded like fun. That said, before I got there, I was tempted to splurge on a copy of Modern English's Gathering Dust. I'd bought it when it originally came out in 1980 but had sold it a few years back to help fund my bread pudding addiction. It seemed a nice way to reclaim what was a great record. I passed on it, however, as I thought the 50p singles box would be more fun.

And it was. While there were no cheap gems, there was some great stuff for my turntable. Anyone who remembers the classic BBC TV series *Are You Being Served?* will recall the character Mr Humphries played by John Inman. I never realised he'd recorded a single called Are You Being Served, Sir?/We All Love Captain Ginger in 1975. I just had to have it (and when I got home, I discovered just how much innuendo you can cram into three minutes). I also picked up the Tom Robinson Band's classic 2-4-6-8 Motorway and never realised that the flipside was a cover of Bob Dylan's I Shall Be Released. The Rokes single from 1966, Ascolta Nel Vento/Il Primo Sintomo, was a great find. They had been a beat band inspired by both The Beatles and The Byrds and while they never found success in their native UK, they were a smash-hit sensation in Italy as this single proved. I bought another Three Degrees record, the classic My Simple Heart produced by Giorgio Moroder and Harold Faltermeyer from 1979, which found them going down the Donna Summer highway. Then there was Ennio Morricone's Chi Mai theme music to *The Life And Times Of David Lloyd George* (a hit in 1981). Also, Danny Mirror's I Remember Elvis Presley (The King Is Dead, released by the Elvis Presley fan club of Great Britain to commemorate the death Of Elvis in 1977, which got to No 4 in the charts. Geoff Love's *Heat Wave* LP was bought due to the hot weather! And I bought the *Maori Love Songs* EP issued in 1962 on Viking in New Zealand, purely on the basis that one of the girls on the front looked like my niece. Oh, and I bought a George Shearing EP as the girl at the back looked like Christi Haydon who was part of Sparks' live band in the 90s and appeared in the video of their When Do I Get To Sing "My Way" hit. The Spencer Davis group's Somebody Help Me/Stevie's Blues on Fontana from 1966 was a nice buy, mainly because it not only went to No 1 but helped Chris Blackwell transition from reggae to rock. It states, "An Island Records Production", on the label, heralding the label's move from ska, blues and soul to progressive and mainstream rock that was to sustain it over the next two decades.

With a little help from David's, Ian's £100 haul comprised: The Vulcans LP (£45), New Order 12" (£10), *The Three Degrees* LP (£3), Paulette Taja 12" (£3), BBC Radiophonic Workshop LP (£15), Half Pint LP (£10), Pete Coe Big Band (£5), John Inman 7" (50p), Tom Robinson Band 7" (50p), The Rokes 7" (50p), The Three Degrees 7" (50p), Ennio Morricone 7" (50p), Danny Mirror 7" (50p), Geoff Love LP (50p), *Maori Love Songs* EP (50p), George Shearing EP (50p), The Spencer Davis Group 7" (50p), Cliff and the Shadows LP (£1), Mighty Lemon Drops (£2), 7th Heaven (£1)

A REGGAE LP CHOCK-FULL OF DUB VERSIONS FOR A TENNER SEEMS LIKE GOOD BUSINESS TO ME

When I went up to the shop counter and they totted it all up, my calculations were out. It totalled £97. Not wanting to hand *Record Collector* back £3, I hit the racks once more. From the bargain bins I picked up a Good copy of Cliff Richard and the Shadows' *Summer Holiday* LP on the original gold and green Columbia label. It's a great record, although I never realised until today that Cliff and the boys only feature on a couple of the tracks – others include the Mike Sammes Singers! The final £2 went on the debut single by The Mighty Lemon Drops, Like An Angel, released in 1985, a great record.

Was I happy with my purchases? Of course. The key thing was that it was fun and demonstrated that, for £100, you can buy a rare album and some other great sounding stuff. I made sure I played everything when I got home. The only let-down was a white label copy of 7th Heaven's Little Princess 12" that cost £1. Released in 1988, it was one of those major label records that tried to drop anchor in the dance and pop market and got shipwrecked on the rocks. It came with an overblown press release as well as an unfilled-in DJ club reaction sheet which was par for the course for club promos at that time. My only other regret was leaving the Madeline Bell there. I must confess that I did try to add it to my pile and haggle the price down from £130 to £100 but the shop's power of collective bargaining was too strong. They probably all know that I'll come back and buy it on another day.

Yes. I'm addicted to something worse that bread pudding: record collecting.

Ian Shirley may have left the building, but he will – much like that cinematic Austrian killing machine – be back. RC

Record Collector are proud to team up with Bad Pressings records to give you the opportunity to order a copy of Fruupp's ***Masquerading With Dawn*** LP.

Back in 1976, this Northern Irish progressive rock band played Friars in Aylesbury and the gig was recorded with the intention of releasing it as live LP to showcase their prowess and panache. Sadly, the master tapes got destroyed in a house fire and the release was cancelled. When, nearly five decades later, a recording of the gig was unearthed, the original members gave their blessing to Bad Pressings to finally release this gig as a limited edition of 500.

Masquerading With Dawn is a 2-LP set pressed on yellow and orange coloured vinyl and comes in a full colour gatefold sleeve with inner sleeves containing liner notes and lyrics.

Record Collector readers can buy ***Masquerading With Dawn*** directly from us:

Order here: **shop.recordcollectormag.com**

Bad Pressings

GET BACK... ISSUES

Many of our back issues are still in print, covering over 40 years of the most authoritative music writing:

1-57 incl, 59-64, 66-69 incl, 71, 74-79 incl, 81-85 incl, 88, 93, 97-109 incl, 111-118 incl, 121, 123 incl, 126-129 incl, 131-137 incl, 139-142 incl, 144, 146-150 incl, 153-163 incl, 165-193 incl, 197-199, 201-202, 204-223, 227-229, 231-233 incl, 237-242 incl, 244-252 incl, 254-257 incl, 259-269 inc, 271-274 incl, 276-283 incl, 286-292, 294-313 incl, 314, 315, 317-318, 321-333, 336-339 incl, 341, 342, 344, 346-349, 351-356 inc, 358-360, 362, 368, 369, 372-375 incl, 379, 382, 387, 407-**408, 410, 469-470, 489, 502, 531, 532** **(issues in bold are available in digital format. Prices vary for digital issues).**

For digital copies please go to www.pocketmags.com/record-collector-magazine/issues.
Digital back issues are now available from issue 408 onwards on iOS, Android or Amazon.

Buy online at www.recordcollectormag.com or call 020 8752 8193 for the special offer

Features are listed below... With discography – *D* (Discographies include values current at the time each issue was published); Interview – *I*

A
LEE AARON /520
ABBA 6 42 D144 D158 184 212 217 D265 426 /479
ABBEY ROAD D223
ABC /263 /356 /371 /423 /458
MICK ABRAHAMS /439
ABSURD LABEL D255
JAMES ACASTER /497
ACE LABEL 256 445
ACCEPT /430 /515
AC/DC D91 /D197 /222 D364 D465
ACE OF CUPS /490
A CERTAIN RATIO /D188 /488 /490 /500 510
ACID JAZZ 290
ACID MOTHERS TEMPLE D261
DAVID ACKLES D237
ACHILLA /370
ACID FOLK MUSIC (UK) 309 365 367 387-388
ACT /294
ACTION /489
ACTORS WHO SING 306
THE ACTION D94
ADAM & ANTS D114 D256 D311
BRYAN ADAMS D148 /D394
ADAMSKI /499
BARRY ADAMSON /D327
CANNONBALL ADDERLEY 430
HASIL ADKINS 277
ADVERTS D113 /485
AEON STATION /525
AEROSMITH D119 173
AEROVONS 282
A FLOCK OF SEAGULLS /489
AFTER FOREVER /336
TOYIN AGBETU /525
AGNOSTIC FRONT /438 /498
A-HA D80 116 367*D*
AIR /479
DON AIREY /303 /395-396
NAJMA AKHTAR /501
JAN AKKERMAN 219 /367 /499
ALARM D84 253 /303 /481
VIV ALBERTINE /408
ALBION BAND /D174
ALCATRAZZ /507
ARTHUR ALEXANDER D66
ALICE IN CHAINS /D417 /523
ALIEN SEX FIEND /486
ALL ABOUT EVE D113
ALL 41 /468
DAVID M ALLEN /531
ALLIGATOR LABEL /522
MOSE ALLISON 377
ALLMAN BROTHERS 122 361 /388 389
STEVE ALMAAS /516
ALL SAINTS D227
ALL TOMORROW'S PARTIES 250
ALMIGHTY /346
MARC ALMOND D103 D223-225 /266 /377
ALTAMONT FESTIVAL 369
ALTER BRIDGE /420 /477 /498
ALTERED IMAGES D129 /292 /D534
ALTERNATIVE TV D211
AMARANTHE /512
AMAZING BLONDEL /D191 /365
AMBIENT MUSIC D178
AMEN /D266
AMERICA /343
AMERICANA 437
AMON DUUL II D167
TORI AMOS D176 /D243 /D 329 /407 /527
ANASTACIA /357
ANATHEMA /429
ANCHORESS /516
GERRY ANDERSON D167-168 D173
IAN ANDERSON 264 /293
ANDREW WK /368
...AND YOU WILL KNOW US BY THE TRAIL OF DEAD /433 /501
ANEKDOTEN /368
ANGEL WITCH /498
ANGRA /436
ANIMAL COLLECTIVE /D530
ANIMALS/ERIC BURDON & D76 /D183-184 256 /353
ANIMALS AS LEADERS /530
PAUL ANKA D155 /340
LITTLE ANTHONY & IMPERIALS 431
ANTHRAX D101 /247 /371 /413 /450
ANTI-FLAG /441
ANVIL /475
AOR MUSIC 234
APHEX TWIN 433
CARMINE APPICE /D387
APPLE LABEL D46 /D108 D152 D379
ARAB STRAP /D247 /D517
ARGENT /296 /D384 /500
ARMADA /517
JOAN ARMATRADING D158 D336 /374 /480 /500
ARMORED SAINT /510
PP ARNOLD /295 D/473 /493
ART BRUT /361
ARTHUR BUCK /481
ARTISTS MAKING RECORDS 478
ART OF NOISE/ZTT: D110 /238 /329
ARTWOODS /D153 /427
ASH /D196 /370 /479 /505
PETER ASHER /462
GWYN ASHTON /408
ASIA D192 /322 /383 /404
ASIAN DUB FOUNDATION /506
ED ASKEW /419
ASLEEP AT THE WHEEL /523
ASSOCIATES 252 /532 /D534
ASSOCIATION D118 416
AS TIME GOES BY 237-240
RICK ASTLEY D115
ATARI TEENAGE RIOT /389
AT THE GATES /520
ATLANTIC JAZZ D270
ATOMIC FOREST /402
ATOMIC ROOSTER D104 379 /523
BRIAN AUGER 257
AUCTIONS 218 221 230 239 291
AURI /477
AUSTRALASIAN GARAGE 287
AUTUMN LABEL D210
AVANTASIA /449
AVENGERS D171
AVERAGE WHITE BAND /429 /460
AVONS /519
A WINGED VICTORY FOR THE SULLEN /514
DAVID AXELROD D254 /265
KEVIN AYERS /D154 /229
ROY AYERS 290 /511
AYREON /345 /465 /504
AYSHEA /D463
AZTEC CAMERA /D244

B
BABES IN TOYLAND /D190
BABYBIRD /267 /510
BABYS /D474
BURT BACHARACH 196 /323
BACHMAN-TURNER OVERDRIVE /379
BACKHOUSE JAMES BLUES BAND /414
BACKTRACK LABEL D101
BAD COMPANY 277
BAD NEWS /358
BAD RELIGION /465
BAD SHEPHERDS /358
BADFINGER D109 256 /425 D/487
BADLY DRAWN BOY /D246 /506
BILL BAILEY /509
PHILLIP BAILEY /495
DANNY BAKER 176
GINGER BAKER /326 /358
LAVERN BAKER D61
ED BALL /D194
HANK BALLARD 284
RUSS BALLARD /502
BAMBOO LABEL 303
BANANARAMA D38 D101 /492
BAND D48 /317 /D466 /498
BANDANTE /470
BAND OF HORSES /455 /528
BANGLES D91 /383 /446 /491
DARRELL BANKS 431
PETER BANKS /D169
BARCLAY JAMES HARVEST D111 D240 /276 /308 /321 /328 /421
CHRIS BARBER /346
BARGAIN RECORDS 451 461
BASTA LABEL 230
WILLIE BATH /488
BBC: CENSORSHIP 348 **FX** 469
RADIO ONE 218 **RADIOPHONIC WORKSHOP** 255 **SESSIONS** /113 /149 /169
BRIGITTE BARDOT D188
BARENAKED LADIES /521
SYD BARRETT D104 258 271 327 386
GARY BARLOW 205
SYDNEY BARNES 476
MARTIN BARRE /D415
BARRON KNIGHTS D64
JOHN BARRY D182 D262
KARL BARTOS 412
SHIRLEY BASSEY 185 D222
BATH FESTIVAL 259
BATMAN (TV) D217
MIKE BATT /365 /500 /505 /532
BAUHAUS D98 246
BAY CITY ROLLERS /501
BEACH BOYS D40 D65 D80 /133 D141 201 224 229 248 /259 262 270 300 /365 395 /418 /449 /481 /521 /522
BEAR FAMILY LABEL 403
BEASTIE BOYS D232 D245
THE BEAT /480 /482
BEATLES D38 D41 44 D45 /50 D62 D70 D83 92 94 98 /108 D112 D115 D122 128 132 D140 D146 D151 158 166 D170 D175-76 /177 D178 D181-84 187 /D193 195 /D196 197 200 206-08 211-12 215 /219 /227 D230 233 235-236 241 /242 243 250 253-54 256 267-68 270 278 283-84 292 308 343 352 367-68 387 401-02 405 411 425 435 441-42 458 467 480 495 504 535
BEATS INTERNATIONAL D136
BEAU BRUMMELS D75
BEAUTIFUL SOUTH D136 /D240 /405
BE-BOP DELUXE D220 /397
BECK /D224 /280 325 /D 330 409
JEFF BECK /372
JASON BECKER /489
LARRY BECKETT /D444
BEE GEES D85 D100
NICK BEGGS /448 /500
ERIC BELL /D478
MADELINE BELL /321 /513
MAGGIE BELL /D521
BELLE & SEBASTIAN D237 /D322 /404 /497
BELLRAYS /478
THOM BELL /507
BELL X-1 /469
BELOVED /502
PAT BENATAR 313
ARIEL BENDER /207
BOYD BENNETT 278
CLIFF BENNETT & REBEL ROUSERS D49 D265
TONY BENNETT /377
GEORGE BENSON /440 /514
ALAN BERGMAN /461
BERLIN /495 /534
JEFF BERLIN /378
CHUCK BERRY D53 124 D150 276 /394 D466
DAVE BERRY D48
MATT BERRY /409 /518
RICHARD BERRY D173
PETE BEST /D193
BETA BAND D239 /489
JEHNNY BETH /520
BETTERDAYS /D143
BEVIS FROND D116 /174 /497
B-52s D132 /228 D271 /347
ERIC BIBB /391
BIG BIG TRAIN /519
BIG BOPPER D116
BIG BROTHER & THE HOLDING COMPANY D88
BIG COUNTRY D130 /163 271 276 /397 452
BIGFOOT /423
BIG STAR /484
BIG THREE D83
ANDREW BIRD /518
WALLIS BIRD /495
BIRDS D239 334
JANE BIRKIN /282 /406
BIRTHDAY PARTY/BOYS NEXT DOOR D151 /240
BITTER SPRINGS /412
BRANT BJORK /491
BJORK/SUGARCUBES D118 D175 /227 D234 /276 D337
CILLA BLACK /D51 /D217
FRANK BLACK /533
BLACKBERRY SMOKE /478 /520
TONY BLACKBURN /280
BLACK CROWES D169 /465
BLACK DOG /285
BLACK FLAG /D184
BLACK GRAPE /D469
BLACK KEYS /523
BLACK LIPS /469
BLACK METAL MUSIC 436
BLACK MIDI /534
RITCHIE BLACKMORE /D228 /396 /417
BLACK OAK ARKANSAS /495
BLACK REBEL MOTORCYCLE CLUB /413 /523
BLACK SABBATH D74 246 /314 /343 /379 D412 417 D450 D/473 /516
BLACK STAR RIDERS /463 /497 /513
BLACK STONE CHERRY /355 /451 /478
CHARLES BLACKWELL /D228
OTIS BLACKWELL 277
BLACK WIDOW /383 /407 /434
BLANCMANGE /451 /493
BOBBY BLAND /D277
BLAXPLOITATION 226 260 495
BLIND FAITH D118
BLIND GUARDIAN /436
BLINDS & SHUTTERS 131
BLOCKHEADS /363 /417
BLONDIE D66 D241 D266 /375 /476 /535
BLODWYN PIG /D200
BLOODCLOT /468
BLOOD RED SHOES /527
BLOOD SWEAT & TEARS /D506
BLOSSOM TOES /D428
BLOW MONKEYS /D183
BARRY BLUE /486
BLUE AEROPLANES /462
BLUE BEAT LABEL D192
BLUEBELLS /515
BLUE CHEER D197
BLUE HORIZON LABEL D55 D67 324-325
BLUE OX BABES 364
BLUE ORCHIDS /520
BLUE OYSTER CULT /293 /490 /491
BLUE PHANTOM 405
BLUES MUSIC D155 293 525
BLUES MAGOOS /D423
BLUE OCTOBER /483
BLUES PILLS /505
BLUETONES /D200) /423 /495
COLIN BLUNSTONE /D226 /481 /530
BLUR D179 /D211 224 D242 334 /403
BODYSNATCHERS /500
CURT BOETTCHER D229
MARC BOLAN/T.REX D36 D54 D64 D77 D84 D95 127-128 D144 179 190 D191 207 /210 D217 257 /277 324 341 D391 /409 426 D524
JOE BONAMASSA /342 /374 /485
GRAHAM BOND D38 D472
JAMES BOND D158 286
GARY (US) BONDS /D386
DEBORAH BONHAM /531
BONHAM FAMILY /354 /428
BONHAM'S AUCTIONS 183
BON JOVI D93 D111 /370 /492
GRAHAM BONNET /461
BONNIE PRINCE BILLY /D295 /468
BONZO DOG BAND D100 /258 /320 /332
BOOKER T & THE MGs D231 405
BOO RADLEYS /D192 /522
BOOTLEGS 149 240 252 273
ADRIAN BORLAND 403
BOSSA NOVA MUSIC 384
BOSTON D234 /328
BOTH HANDS FREE /505
DAVID BOWIE D43 48 D63 75 D85 D90 97 103 109 116 D118 123 126 D131 137 D141 D147 D153 159 /165 D172 D185 190 197 207 D208 215 222 226-227 243 D249 251 254 259 278 283 286 299 D332 342 354 363-364 385 402 412-413 448-50 D456 D462 /490 D518 D531
BOXER REBELLION /453
TOMMY BOY LABEL 337
JOE BOYD /D122
PATTI BOYD /343 /458
BOY GEORGE /240 /277
BOYZONE D250
TERRY BOZZIO /451
BRADFORD /512
CHARLES BRADLEY /D416
PHIL BRADY /D459
BILLY BRAGG /345 413 /524 /527
BRAINIAC 5 /442
BRAINTICKET D460
DOYLE BRAMHALL II /486
KIRK BRANDON /191
BREAD /D219
BREATHLESS /535
BREEDERS /275 414
PAUL BRETT /522
BRIAN JONESTOWN MASSACRE /428 /481

ANNE BRIGGS 341
BRILLIANT /490
BRISTOL SCENE *D*465
BRITISH BLUES 354 *D*358 360
BRITISH ELECTRIC FOUNDATION 395
BRITISH INVASION *D*114 425
BRITISH R&B *D*352-353
BRITISH ROCK'N'ROLL *I/D*161
BRITISH SEA POWER *I/D*302 /385 413 /466, also SEA POWER
BRITISH 60s SOUL 397 432
BRIT GIRLS, 60s 516
BRITPOP 194-195 *D*358 512
BRIX & THE EXTRICATED /481
BROKEN SOCIAL SCENE /521
BRONSKI BEAT *D*72
ELKIE BROOKS *I/D*177 /374
RONNIE BAKER BROOKS /462
BROS *D*109
BROTHERHOOD OF MAN /493
BROTHERS IN ARMS /525
EDGAR BROUGHTON /321
ARTHUR BROWN *I/D*129 169 /399 /429 /492
IAN BROWN /315
JAMES BROWN *D*40 *D*60 *D*214-217 *D*333 406 435
JOE BROWN *D*138 /329 /356 /411 /502
MAXINE BROWN /428
PETE BROWN *D*114 /270 /313 /321
RUTH BROWN *D*65
JACKSON BROWNE *D*102 /220 /521 /528
DENNY BRUCE /223
JACK BRUCE /391
CLAUDIA BRUCKEN /409
BILL BRUFORD /397
BRUMBEAT *D*180
ANE BRUN /486 /509
DON BRYANT /507
BUBBLEGUM POP *D*74 411
LINDSEY BUCKINGHAM /530
JEFF BUCKLEY *D*284 /444
TIM BUCKLEY *D*103 /336 386
HAROLD BUDD /422
BUDGIE *I/D*441
BUENA VISTA SOCIAL CLUB /523
BUFFALO SPRINGFIELD *D*142 263 /383
BUNCH /493
ERIC BURDON *D*184 /209
LEROY BURGESS 277
SONNY BURGESS *I/D*153
SOLOMON BURKE *D*69 /276 /356 405
JJ BURNEL *D*159 /329
JOHNNY & DORSEY BURNETTE *D*146
KEN BURNS 264
ANDY BURROWS /492
JAMES BURTON *D*162 *I/D*459
BUSH /351 /507
KATE BUSH *D*76 92 *D*113 *D*124 152 170 *D*233 262 317 390 430
BUSTED /488
BUTTERFIELD BLUES BAND *D*89
BUTTHOLE SURFERS *D*114
BUZZCOCKS 113 /167 /213 *D*249 272 /488 /500
B*WITCHED /384
BYRDS *D*84-85 96 105 *D*130-131 200 207 210 221 /248 271 282 /420 /485
BYG/ACTUEL LABELS 273

C

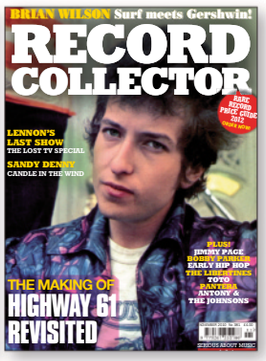
CABARET VOLTAIRE *D*145 /269 /497 /500
TERRY CALLIER *D*222
JOHN CALE *I/D*159 /219 /290
BILL CALLAHAN /441 /495
DAVID LANE CALLAHAN /523
CAMEL 369 *I/D*420 /476
GLEN CAMPBELL *D*358
ISOBEL CAMPBELL /515
ROBERT CAMPBELL /528
CAMPER VAN BEETHOVEN */401*
CAN *D*113 /183 217 237 403 *I/D*520
CANNED HEAT *D*136 /200
CANNIBAL CORPSE /517
FREDDY CANNON *D*142
CANTERBURY SCENE 154
CAPITAL RADIO 53
CAPITOL LABEL 255
CAPTAIN BEEFHEART *D*90 217 /224 243
CAPTAIN MARRYAT 367
CAPTAIN SCARLET *D*173
CARAVAN *D*83 /176 260 */313* 412 /496 /524
CARDIGANS *I/D*244
BELINDA CARLISLE *D*111 */332* /416 /470 /498
VANESSA CARLTON /453
JOHN CARPENTER *I/D*439
MARY CHAPIN CARPENTER /170
CARPENTERS *I/D*125 /489
ROY CARR /379
PAUL CARRACK /352 /383
RONNIE CARROLL *D*209
CAR SEAT HEADREST /506
CARTER USM *D*151 /222 /508
ELIZA CARTHY /462
JOHNNY CASH *D*58 197 252 271 287 /301 333 409
CASSETTE TAPES 462
CAST *D*217 /467
EVA CASSIDY 346
CATATONIA *I/D*236 /388
CAT POWER /527
CLEM CATTINI 503
MALCOLM CATTO /266
CAVALERA CONSPIRACY /436
NICK CAVE & BAD SEEDS *D*225-226 /315 /361 389 405 507
CAVE IN /532
CAY *I/D*242
CBGB SCENE /273 /495
CELEBRITY RELEASES *D*238
CERRONE /502
EXENE CERVENKA /510
GUY CHADWICK *I/D*222
CHAS CHANDLER 205
CHAMELEONS *D*137 /265
CHAMPS *D*84
BETH NIELSEN CHAPMAN /533
CHARISMA LABEL 172 377
CHARLATANS *I/D*193 /271 /458 /500 /507
CRAIG CHARLES /525
RAY CHARLES *D*45 250-251 269 /278
CHARTS (UK) 159 279
CHAS AND DAVE /313 /500
CHEAP TRICK *D*137 206 *I/D*455 /518
CHELSEA *I/D*247
CHEMICAL BROTHERS *D*242
CHEMISTRY SET /532
CHER *D*106
CHERRY RED LABEL 286 483
DON CHERRY 520
CHESS LABEL *D*127 *D*273 320
CHIC /305 /387 /484 /500
CHICAGO 178 /385
CHICAGO LOOP 433
CHICAGO NOISE ROCK 518
CHIFFONS *D*132
BILLY CHILDISH /291
CHILDREN OF BODOM /490
CHILDREN'S RECORDS 208
CHINA CRISIS /473
NICKY CHINN /233
CHISWICK LABEL *I/D*196
CHARLIE CHRISTIAN 281
CHRISTIAN DEATH *D*439
TONY CHRISTIE /319
CHISLEHURST CAVES 402
CHOCOLATE WATCHBAND /486
CHORDS /483
CHRISTIANS /455
LOU CHRISTIE *I/D*534
TONY CHRISTIE /500
CHRISTIE'S AUCTIONS 72 76 78 86 98 110 118 122 131 139 143 159 165 170 180 183 192 234 286 377
CHRISTMAS RECORDS 184 208 220 233 293 370 383
CHTHONIC /425
CHUNKY, NOVI & ERNIE /531
THE CHURCH *D*138 /488
CHVRCHES /481
GABRIELA CILMI /380
CINDERELLA /415
CINEMATIC ORCHESTRA /375
CITIES (MOST COLLECTABLE) 508
CLANGERS 266
CLANNAD *D*202 /500 /503
ERIC CLAPTON *D*40 52 *D*94 106 152 200 238 282 /378 *D*423
CLAP YOUR HANDS SAY YEAH /465
CHRIS CLARK /313
DEE CLARK *D*441
DAVE CLARK FIVE *D*56 /138 *I/D*166 351-356 /501
PETULA CLARK *D*77 *D*120 *D*131 193 239 *I/D*509
STANLEY CLARKE /432
CLASH *D*80 178 194 206 243 260 303 337 *I/D*419 /488
ALAN CLAYSON 321 /471
MERRY CLAYTON /289 /442
CLEANING VINYL 69
CLARENCE CLEMONS /392
JIMMY CLIFF /405 /482
CLINIC *I/D*252
GEORGE CLINTON *I/D*162 /483
CLOUDS /417
CLUTCH /444
COB 308 383
BILLY COBHAM /385 /419 /425
EDDIE COCHRAN *D*79 107 112 *D*181 *D*256 *D*504
JOE COCKER *D*46
COCKNEY REJECTS /401 408
COCK SPARRER /472
COCTEAU TWINS *D/I*486
DENNIS COFFEY /484
ALMA COGAN *D*81 329
COHEED & CAMBRIA /375 /445 /534
LEONARD COHEN *D*110 304 463
COLDCUT /468
COLDER /447
COLDPLAY *D*320
BJ COLE /522
LLOYD COLE *I/D*455 /495
NAT 'KING' COLE *D*66
BOOTSY COLLINS *D*265 /389
EDWYN COLLINS /157 *D*193-194 *D*405 /491
GLENDA COLLINS *D*225
JUDY COLLINS /493 /500
PHIL COLLINS *D*87 257
SHIRLEY COLLINS /508 /513
COLONEL BAGSHOT *I/D*418
COLOSSEUM *D*164
COME *D*163
COME ORGANISATION *D*475
COMEDY RECORDS UK 71 *D*236
COMEDY RECORDS GLOBAL 310 426 523
COMICS, ROCK 445
COMMUNARDS *D*102
COMUS /380
CONCERT LIVE LABEL /393
CONCRETE BLONDE /426
CONFLICT 270
BRIAN CONNOLLY *D*212
JOANNA CONNOR /516
PADDY CONSIDINE /532
CONSOLIDATED /517
CONVENTIONS 110
RUSS CONWAY 195
RY COODER *D*59 426
PAUL COOK /530
SAM COOKE *D*44 *D*243 *D*512
RITA COOLIDGE /479
GAZ COOMBES /481
ALICE COOPER *D*97 238 /267 /391 *410 /D*495
JULIAN COPE /267 /307
STEWART COPELAND /504
JIM COPLEY /361
CORAL /283 290 /451 /517
CORDUROY /419
CORNERSHOP *I/D*225 /500
HUGH CORNWELL /168 /304 /448 /491
CORRS *D*239 /392
CORTINAS /384
FERRY CORSTEN /359
NIKKA COSTA /467
ELVIS COSTELLO 49 *D*91 171 *I/D*193-194 340 406 /527 *I/D*531
ROBERT COTTER /519
ROB COTTINGHAM /410
COUGARS/BARONS/NERO & GLADIATORS *D*72
CATHAL COUGHLAN /516
MARY COUGHLAN /444
COUNTING CROWS /363 /400
COUNTRY JOE & FISH *D*83 204 *I/D*227 /301 414
COUNTRY ROCK *D*166
JAYNE COUNTY *I/D*197
COVER VERSIONS 209
GRAHAM COXON /279
KEVIN COYNE /275 410
CRADLE OF FILTH *I/D*234 /346 407 /434
CRAMPS *D*78
CRANBERRIES /364 /490 /512
LOUISE PATRICIA CRANE /507/513
CRASS /300 /381
BEVERLEY CRAVEN /365 /431
RANDY CRAWFORD *D*54
ROBERT CRAY /366 /405 /534
CREAM *D*101 *I/D*217-218 /310
CREATION LABEL /310 457
CREATION *I/D*191 /299 /393 *I/D*465
CREATURES *I/D*240
CREED /372
CREEDENCE CLEARWATER REVIVAL *D*98 269 /338
KID CREOLE /500
CRESSIDA 395
CRICKETS *D*128 /306 376
CRIMINAL DAMAGE /415
CRO-MAGS /506
STEVE CROPPER *I/D*519
BING CROSBY 417
DAVID CROSBY /116 /265 /489 /510 /522
CROSBY, STILLS & NASH *D*41 408
CROSBY, STILLS, NASH & YOUNG *D*115 200 303 *I/D*499
CHRISTOPHER CROSS /387
SHERYL CROW *D*215
CROWDED HOUSE *D*154
GARY CROWLEY /294
ROBERT CRUMB 443
CRUNCH /416
CRUSHED BUTLER 226
CRYSTAL METHOD /368
CSS /416
CULT *D*94 *I/D*182 /264
CULTURE CLUB *D*53 *I/D*231
ROSALIE CUNNINGHAM /528
CURE *D*61 106 *D*167-169 187 252 282 293 431
CURVED AIR *D*102 /321 /351 /400 /477
CUTTING CREW /503

D

MIKE D'ABO /523
DAF /516
DAKOTAS/EAGLES/HUNTERS *D*67
DICK DALE *D*203
ROGER DALTREY /239
DAMNED *D*81-82 /198 /265 /325 410 *I/D*505 /509
DAMNED THINGS /491
DANCE MUSIC 239
DANDELION LABEL 149 331
DANDY WARHOLS /453 /488
TONY DANGERFIELD *I/D*241
DANGER MAN see PRISONER
DANKO JONES /439
DANNY & JUNIORS /314
DANTALIAN'S CHARIOT /376
TERENCE TRENT D'ARBY *D*106 282 /517
DARE /529
BOBBY DARIN *D*149 197
DARK *D*172
D.A.R.K. /457
DARKNESS /290 295 /359 /472 /498
DARKTHRONE /418
DARK TRANQUILLITY /513
DATSUNS /520
SHAUN DAVEY /182
TJ DAVIDSON /502
CYRIL DAVIES 436
DAVE DAVIES /270
RAY DAVIES /345 /422
BILLIE DAVIS *D*233 /389
MILES DAVIS 219 *D*225 266 283
SPENCER DAVIS GROUP *I/D*198
DAWN OF THE REPLICANTS *I/D*237 /500
RICHARD DAWSON /498
DANIELLE DAX & LEMON KITTENS *D*123
TAYLOR DAYNE /395
DB'S /532
DEACON BLUE *D*130 /262 /405 /502 /533
DEAD CAN DANCE /522
DEADCROSS /471
DEAD DAISIES /467
DEAD OR ALIVE *D*150 /180
JAMES DEAN 270 449
ROGER DEAN 267
DEAP VALLY /525
DEATH (60s US) /481
DEATH ANGEL *I/D*444
DEATH DISCS 451
DEATH IN VEGAS *I/D*278
CHRIS DE BURGH *D*86 /266 /383 /409
DEBUT ALBUMS 433
DECAL LABEL /114
DECCA LABEL /167
DAVE DEE, DOZY, BEAKY, MICK & TICH *D*41 /355
DECEPTIVE LABEL 222
KIKI DEE *I/D*197 /317 /332 /494 /535
DEEP FREEZE MICE *D*391
DEEP PURPLE *D*67 191 222 /227 247 *D*272 *D*305 /395-396 /401 406 /435 /468 476 *I/D*514
DEEP SOUL 252
DEERHUNTER /488
DEF JAM LABEL 251
DEF LEPPARD *D*100 /171 /325 /393 *I/D*493 *I/D*533
DELAIN /402 /501
DEL AMITRI *D*230 /376
DE LA SOUL /492
DEL-FI LABEL *D*224
DELLS /325 /406
DEMOS/PROMOS/ACETATES 148
TERRY DENE *D*62
DENIM LABEL 166
SANDY DENNY *D*109 381 452
DEPARTMENT S /455
DEPECHE MODE *D*117 129 *D*230 *D*438
DERAM LABEL *D*112 302
DEROY LABEL 444
MICHAEL DES BARRES /457
JACKIE DESHANNON /324 /485
DESTINY'S CHILD /354
DESTRUCTORS 428
DETOUR LABEL *D*177
BIG PETE DEUCHAR *D*476
DEUS /496
DEVIANTS /393
DEVIL DOLL *D*177 *D*461
DEVILDRIVER /482
WILLY DeVILLE 403
DEVO /481
DEXYS MIDNIGHT RUNNERS *D*41 /253 /272 /500 /509
NEIL DIAMOND *D*142 210 406
BO DIDDLEY *D*46 /203 279 /352
DIDO *I/D*414
J DILLA 507
DIMENSION LABEL /239
DIMMU BORGIR /480
DINOSAUR JR *I/D*162 405 *I/D*518
CELINE DION *D*207
DION & BELMONTS *D*57 /258 /333 /402 /472 /509 /533
DIRECT HITS 525
DIR EN GREY /394
DIRE STRAITS *D*44 *D*79 86 *D*100 *D*111 *I/D*173 /393 /529
DISCHARGE /453 /503
DISCO MUSIC 358
DISTRACTIONS /405
DIVAS 319
DIVINE COMEDY *I/D*235 /497 /511
DIXIE CHICKS /418
DIXON BROTHERS 406
DJ FONTANA /322
DJ SHADOW 410
DOC THOMAS GROUP 224
DOCTORS OF MADNESS /497
COXSONE DODD 299
DODO RESURRECTION SPOOF *D*164
SAM DODSON /341
PETER DOGGETT /304
DOGS D'AMOUR *D*127 /532
FATS DOMINO *D*111 172
THOMAS DOLBY /366
DOLLAR /488
LONNIE DONEGAN /93 173 *I/D*249
TANYA DONELLY *I/D*219
DONOVAN *D*44 *D*113 /207 /299
JASON DONOVAN & KYLIE MINOGUE *D*123
DOLLAR /498
DOLLY MIXTURE *I/D*518
DOORS *D*105 /143 219 237 239 /251 275 *I/D*331 /371 /506
DOOBIE BROTHERS /384
DOO-WOP *D*87-88 178 210 259
KEVIN DORIA /519
DORIS DAY *D*148 192
DORO /484
LEE DORSEY *D*55 395
DOUBLE TROUBLE /490
DOVES /494
DOWNLINERS SECT *D*151 433
LAMONT DOZIER /301 /479
NICK DRAKE *D*150 245 370 408
JUDGE DREAD *I/D*212
DREADZONE /388
D:REAM /518
DREAM SYNDICATE /266 /504
DREAM THEATER 253 /301 /395 /420 /492 *I/D*532
DR FEELGOOD *D*214 266 3 72 436 /517
DR HOOK *D*207 /524
DRIFTERS *D*39 *I/D*183 202 289 413
DRIVE-BY TRUCKERS /502
DR JOHN *I/D*226 /355
DR ROBERT /216
DR STRANGELY STRANGE 393
DRUNKEN FISH LABEL 165
DR WHO *D*209 *D*467
DU BLONDE /518
DUB PISTOLS /392
DUCKS DELUXE /367
ANNE DUDLEY 517 /531
STEPHEN DUFFY *I/D*321
AYNSLEY DUNBAR /359
JOHNNY DUNCAN *D*81
LESLEY DUNCAN 500
SIMON DUPREE & THE BIG SOUND *D*80 413
DURAN DURAN *D*63 *D*240 /303 *D*445 *I/D*525
VAN DUREN /494
DURUTTI COLUMN *D*144 /269
BAXTER DURY /472
IAN DURY /249 /477
JACQUES DUTRONC *D*235
DVD-AUDIO FORMAT 284
DWARVES /390
JUDY DYBLE 340 /492
BOB DYLAN 51 *D*73-74 95 *D*109 116 127-128 *D*137 140 *D*150 /157 164 180 190 /201 204 212 218 /223 232 250 253 261 267 272 291 294 311 /334-335 346-348 381 406 *D*415 431 436 447 *D*491

E

VINCE EAGER 403
EAGLES /348 /464
EARACHE LABEL 249
EARL BRUTUS /519
EARTH /448 /481
EARTH WIND & FIRE /419
EARWORM LABEL *D*240
EAST EUROPEAN LPs *D*124
EAST 17 *D*187
EASY LISTENING 199
EATER *D*463
ECHO & BUNNYMEN *D*59 *I/D*189-190 /264 /315 /429
ECHOBOY *I/D*248
ECM LABEL 513
EDDIE & HOT RODS /442
DUANE EDDY 167 184 244 /390
RANDY EDELMAN /390
EDENBRIDGE /417
EDGUY /393
EDITORS /502
DAVE EDMUNDS *D*74-75 *I/D*418 /422
DAVE EDWARDS /533
JACKIE EDWARDS *D*53
TERRY EDWARDS /509
EELS /498 /511 /528
808 STATE *D*164 /310 /354
WALTER EGAN /514
EGG /400 /477
DAVID EICHER /492
8-TRACK CARTRIDGES 438
ELASTICA *D*186
ELBOW /499 /500 /525
ELECTRIC EELS 259
ELECTRIC PRUNES *D*85 *D*214 278
ELECTRIC WIZARD /390
ELECTROCLASH MUSIC 276
ELECTRONICA PIONEERS 449
ELECTRONIC BODY MUSIC 450
ELEKTRA LABEL 268 330 /530
ELEKTRIC MUSIC /170
ELEVATORS *D*147
DANNY ELFMAN 386
MARC ELLINGTON 299
STEVE ELLIS *I/D*224 /515
ANDY ELLISON /535
SOPHIE ELLIS-BEXTOR /390
ELO *D*38 *D*182 *I/D*409 /499 /500
ELO II /352
ELOY *I/D*401
EMBER LABEL *D*224 458
EMBRACE *D*256 /475 /534
GEOFF EMERICK /324
EMERSON, LAKE & PALMER *D*192 /265 /299 /317 /341 /356 /410 /416 /439 *D*464 /491 /524
EMF /531
EMINEM 259 307
TOMMY EMMANUEL /474
END 222 386
ENID *I/D*410
ENIGMA /269
ENKA JAPAN BLUES /426
BRIAN ENO *D*101 171
ROGER ENO /529
JOHN ENTWISTLE 287



EPICA /365 /432 /459
EPISODE SIX D126
ERASURE D107 D125 153 /491 /514
ROKY ERICKSON 147
ILAN ESHKERI /531
ESP'-DISK 426
ESQUIRE LABEL D473
DAVID ESSEX D138 /D214
GLORIA ESTEFAN D162
JOHN ETHERIDGE /364
MELISSA ETHERIDGE /379 /493 /522
EUROPE /366
EUROVISION (TV) D165
EURYTHMICS D55 D149 319 /407
EVANESCENCE /393
EVERCLEAR /500
EVERGREY /386
EVERYDAY COLLECTABLES 414
EVERLY BROTHERS D49 D63 D175 452
EVERYTHING BUT THE GIRL /D198
EVERYTHING EVERYTHING /530 /532
EXETER LIBRARY 457
EXODUS /525
EXOTICA MUSIC 174
EXTREME D161
EXTREME METAL 241 386
EYES D144
EZIO /391

F

FABULOUS POODLES /500
FACES /392
FACTORY /484
FACTORY LABEL 83 D204 270
JOHN FAHEY D341
FAIRGROUND ATTRACTION /391
FAIRPORT CONVENTION D52 262 340 /D468 /500
ADAM FAITH 285
MARIANNE FAITHFULL D39 /385 /488 /517
FAITHLESS /499 /511
FAITH NO MORE D133 284
FAKE NAMES /507
FALL D79 /271 /D336 D477 /493
AGNETHA FALTSKOG 284
GEORGIE FAME D45 /366 /D447
FAMILY D84 /417 D438
FAN CLUB/NEW ROSE LABELS D116
FANNY /486
FANTASTIC NEGRITO /531
FANTASY D153 /521
RICHARD FARINA 445
CHRIS FARLOWE /327 /386
FARM D138
FATBOY SLIM D257 /513
FATES WARNING /394 /499
FAT WHITE FAMILY /491 /500
NEWTON FAULKNER /404
FAUST D255 /D523 /533
BILL FAY /405
FEAR FACTORY /444 /521
FEATHER 392
CHARLIE FEATHERS 280
FEEDER /323 /402 /437 /527
FEELIES /D476
FEELING /449
FIELD MUSIC /D478
FELICE BROTHERS /426 /491
JULIE FELIX /284
FELT D165 /488 /529
FEMALE-FRONTED METAL /432
RAY FENWICK /180 /518
BRYAN FERRY D72 /244
FESTIVALS 120 170 176 215-216 220
LEE FIELDS /490
FIELDS OF NEPHILIM /399
FIERCE PANDA LABEL /200 /D296 D455
FIERY FURNACES /448
FIFTH DIMENSION /D521
FILMS OF 60s 455 457
FILMS OF 70s 456
FILTER /417
FINE YOUNG CANNIBALS D122
CRAIG FINN /464
MICKEY FINN /D189
NEIL FINN /246
FIRE /343
FIREFALL /514
FIRE LABEL 433
FIREWIND /383
WILD MAN FISCHER 393
FISCHER-Z /465
FISH /D159 /317 /494 /519
5 AM EVENT D156
FIVE STAR D98
FIXX /534
FLAMING LIPS /D172 /D288 405 431 /493 /500 /510
FLAMIN' GROOVIES D47 435 /D531
FLARE /469
FLASH & PAN D461
FLATT & SCRUGGS 199
FLEET FOXES /512
FLEETWOOD MAC D43-44 D107 /D195 /243 /281 /356 425 /D515
FLESH EATERS /488
FLEUR DE LYS /369 /412
FLICKNIFE LABEL 446
FLOTSAM & JETSAM /522
FLOWER KINGS /403 /455
EDDIE FLOYD /D515
FLUFFY JACKETS /423
FLYING COLORS /448 /509
FLY LABEL 88
FLYLEAF /435
FLYING BURRITO BROTHERS D166-167
FM (UK) /440
FOALS /533
FOCUS D141
FOCUS GROUP 415
JOHN FOGERTY /338 /D448
FOGHAT /378
FOLK 175 223 235 305 309 387-388
FONTAINES DC /530
FONTANA LABEL D140
WAYNE FONTANA & MINDBENDERS D53 /511
FOO FIGHTERS D246
FOOTBALL RECORDS 202 299 325
EMILE FORD & CHECKMATES D230
LITA FORD 431
ROBBEN FORD /411
JULIA FORDHAM /450
FOREIGNER /D184 /325 /372 /376 /432
ROBERT FORSTER /492
JO FOSTER /494
MO FOSTER/RAY RUSSELL /408 /515
FOUR PENNIES D63
FOUR SEASONS /D252 /348
FOUR TOPS D100 415 /D532
KIM FOWLEY /439
SAMANTHA FOX /407
BRUCE FOXTON /408
JOHN FOXX /265 /459 /506
RODDY FRAME /244
PETER FRAMPTON /260 /301 /512
CONNIE FRANCIS D151-152 /309
FRANKE & KNOCKOUTS /391 /488
FRANKIE GOES TO HOLLYWOOD 64 D111 172 /255 407 /D423
ARETHA FRANKLIN D96 D258 405 484
CAROLYN FRANKLIN D474
ERMA FRANKLIN D161 D474
FRANZ FERDINAND /391 /529 /534
ANDY FRASER /315
FRATELLIS /419 /489
FREAKBEAT see **R&B**/ 163
FREE D54 250 /356 /404
ALAN FREED D165
FREEDOM CALL /392
FREEDOM'S CHILDREN D469
FREEEZ /513
MARTIN FREEMAN /323 /494
FRENCH EPs 205
FRENCH DISCO 495
FRENCH HOUSE MUSIC 275
FRENCH 60s POP D230
FRENCH UNDERGROUND 443
DEAN FRIEDMAN /525
KINKY FRIEDMAN /169
MARTY FRIEDMAN /437
LEFTY FRIZZELL D154
FRONT LINE 266
FROST* /463
FROZEN TEAR /467
FRUITS DER MER LABEL 416
FRUUPP /D530
FUCHSIA /503
FUGS /D168 351 /514
BOBBY FULLER FOUR D92
FU MANCHU /477
FUN BOY THREE 38
FUNERAL FOR A FRIEND /410
FUNK MUSIC 119 187 272 308 513
FUNKADELIC D163 /335
BILLY FURY D97 118 260 346

G

PETER GABRIEL 106 407
SERGE GAINSBOURG D229 517
GALAHAD /340 /452
GALAXIE 500 /D234 /426
ERIC GALES /381 /489
NOEL GALLAGHER /D519
RORY GALLAGHER /192 /249 267 390 /480 /522
JAMES GALWAY /500
PAUL GAMBACCINI /517
GAMBLE & HUFF /384
GANG OF FOUR /D326
GARAGE ROCK MUSIC 248
GARBAGE D209 /225
GARCIA PEOPLES /491
ART GARFUNKEL /283 407
FREDDIE GARRITY /266
GATHERING /343 /419 /432
GAY DAD /D241
MARVIN GAYE D78 190 256
GAYE BIKERS ON ACID /505
GBH /399
RON GEESIN D176 /351
BOB GELDOF 298 /503
GENE /D199
GENE LOVES JEZEBEL /D391
GENERATION X D97 /492
GENESIS D48 D117 D146 /D218 /227 /238 /267 /279 /299 /309 339 /340 /370 /433 /D516
GENIUS/GZA 405
GENTLE GIANT D137 /D405 413 /D501
GENTLE STORM /438
BOBBIE GENTRY 510
ROBIN GEORGE /518
LISA GERMANO /409
LISA GERRARD /480
MALCOLM GERRIE 424
GERRY & PACEMAKERS /349
JANE GETTER PREMONITION /517
GHOST D119
GHOSTPOWER /532
GIANT /528
GIANT DRAG /414
GIANT SAND 395 /441
DEBBIE GIBSON /472
PAUL GILBERT /359
VINCE GILL /496
GILLAN D165 177 296 /335 397
BOBBY GILLESPIE /520
DANA GILLESPIE 495
THEA GILMORE /300
DAVID GILMOUR D132 /285
GORDON GILTRAP /336 /472
ALLEN GINSBERG /D186
GIRL GROUPS, 50s/60s D246 D263
GLAM ROCK 81 269 328
GARY GLITTER D65
VIC GODARD & SUBWAY SECT D203 243 /D505
GEOFF GODDARD /D154
GODFATHERS /412
GODFLESH /433
KEVIN GODLEY /473 /513
GODSPEED YOU! BLACK EMPEROR D243
GOGOL BORDELLO /417
GO-GO MUSIC 470
GO-GO's D111 /517
GOJIRA /456
GOLDIE /497
GOLDFRAPP /D347
GOLDIE & THE GINGERBREADS /D529
ALBERT GOLDMAN 303
GOLDRAY /508
BOBBY GOLDSBORO /313
GIORGIO GOMELSKY 491
GOMEZ /D250 /392 /467
JON GOMM /448 /512
GONG D175 /189 380 /420
JACK GOOD /161 523
PHILLIP GOODHAND-TAIT /527
GOODIES /257
GOOD, THE BAD & THE QUEEN /487
GOO GOO DOLLS /382
HARRY GOODWIN 328
LESLIE GORE D181
GORILLAZ /D378
GO TEAM! /521
GOTTHARD /428
GOTH MUSIC D343 /524
RICHARD GOTTEHRER /528
GOV'T MULE /437 /456
GO WEST /529
CHARLIE GRACIE /D195 /447
DAVY GRAHAM 287
LARRY GRAHAM /500
GRANDADDY /D261
GRAND ILLUSION /376
GRAND ROYAL 267
GRAND UNION ORCHESTRA /532
EDDY GRANT /350 /521
JOHN GRANT /520
GRAPEVINE LABEL 212
GRATEFUL DEAD D64 117 194-197 246 268
BARRY GRAY 510
DAVID GRAY D271
THE GREAT SOCIETY D125
GREAT WHITE /403
GREBO 474
RICK GRECH D181
GREEN DAY D270 407
AL GREEN D51 268 339
PETER GREEN D167-168 /355 510
GREEN ON RED D83 /D147
GREENSLEEVES LABEL 473
SID GRIFFIN /D212 /535
NANCI GRIFFITH D97 /213
JOSH GROBAN /484
GROUNDHOGS 28 D107 /167 424 D506
GRUNGE D468
GIGI GRYCE 405
GRYPHON /440
GTOs /D123
GUIDED BY VOICES /296 /509
GUITAR RECORDS 349-350
GUN /535
GUNS N'ROSES D118 D148 /294
MARGO GURYAN /505
ARLO GUTHRIE D107
BUDDY GUY 469

H

HACKEDPICCIOTTO /524
JOHN HACKETT /471
STEVE HACKETT /272 /305 /395 /465 /500 /508
SAMMY HAGAR /404 /495
MERLE HAGGARD D196
HAKEN /463
LUKE HAINES /264 /447
NORMAN HAINES D169
HAIRCUT 100 /D170
HALESTORM /400 /439 /484
BILL HALEY D38 D139 /D176 D454
ROSS HALFIN /390
HALF MAN HALF BISCUIT /D384
TERRY HALL /D182
TONY HALL /413
HALL & OATES /D170 /D353 /490 /492 /512
HAMBURG 60s SCENE 240
DAVID HAMILTON /534
CAYLEE HAMMACK /511
HAMMERFALL /431
PETER HAMMILL /166 /261 /393
LIONEL HAMPTON 279
MARTIN HANNETT 311
HANOI ROCKS D141 /447 /500 /523
HAPPY MONDAYS D131 406 D448 /460 /492 /500 /524
HAPSHASH & COLOURED COAT /299
ED HARCOURT /487
HARDCORE MUSIC, US 156-157
HARD ROCK MUSIC 391 **(US)** 463
HARD ROCK CAFE 178
DAVID A HARDY /505
FRANCOISE HARDY /D310
STEVE HARLEY & COCKNEY REBEL D136 /155 /374 /448 /501
NICK HARPER D373
ROY HARPER D95 185 /321 /395 D/491
EMMYLOU HARRIS /D149 /240
JET HARRIS/TONY MEEHAN D74
WEE WILLIE HARRIS /D164
GEORGE HARRISON D104 208 260 269 418 D522
BETH HART /408
HARVEST LABEL 139-140 240 321-322
ALEX HARVEY D107 307 D453
JANCIS HARVEY D319
PJ HARVEY D188 D229 D257
JULIANA HATFIELD /D188 /300
ANNA VON HAUSSWOLFF /529
RICHIE HAVENS 276
RONNIE HAWKINS /D89
SCREAMIN' JAY HAWKINS D446
HAWKS /D523
HAWKWIND D70 D157 /D162 189 202 273 /339 /D360 /380 /390 D446 /502 /D528
RICHARD HAWLEY /402 /447 /499
ISAAC HAYES /264 /354 516
TUBBY HAYES 300
LIAM HAYES /489
JUSTIN HAYWARD /282
LEE HAZLEWOOD /D246
TONY HAZZARD /534
MICHAEL HEAD /D535
HEAD EAST /418
HEADSPACE /449
JEFF HEALEY /255
IMOGEN HEAP /367
HEAT /440 /534
HEART D145 /298 /424 /483 /D520 /533
THE HEARTBREAKERS 433
PAUL HEATON /405 /505
HEAVENLY /374
HEAVEN 17 /356 /384 407 /491
HEAVY METAL MUSIC D114 184 203-205 435
JESSE HECTOR D437
HEFNER /D245
RICHARD HELL /D215
HELLACOPTERS /530
HELLOWEEN /400
HELP (BAND) /435
HELP YOURSELF /D446
JIMI HENDRIX D50 D85-86 D121 124 D133-134 140 /153 162 /166 D171 176 179 188 196-197 209 /214-215 219 228 D248 255 263 295 303 330 343 362 380 405 497 D501
DON HENLEY /313
CLARENCE 'FROGMAN' HENRY D503
KEN HENSLEY D179 /477
HERBALISER /379
HERE AND NOW TOURS /293
HERMAN'S HERMITS D91
HERONIMUS FIN /515
KRISTIN HERSH /D520
NICK HEYWARD /270
JOHN HIATT /520
HI-FI, VINTAGE 455
HI-FI SEAN /458
MARTHA HIGH /501
HIGH LLAMAS D286 /500
DARREL HIGHAM /466
HI LABEL 112
STEVE HILLAGE /348 /497
CHRIS HILLMAN /230
HIM /372
EDDIE HINTON 325
HIP-HOP 246 326 328 332 349 374 381 395 411 432 444 463 474
HIPPY BOYS 389
HIROMI /453
ROBYN HITCHCOCK /500
ROGER HODGSON /341
HOLD STEADY /516
HOLE D191
BILLIE HOLIDAY 530
HOLLIES D71 /D109-111 260 /323 /374 383 414 /443 /497
MARK HOLLIS /221
BUDDY HOLLY 56 D88 D101 D114 147 205 234 D267
HOLLYWOOD STARS 254
HONEYBUS D111
HONEYCOMBS D193
HOOD /271
PETER HOOK /342 /489
MARY HOPKIN /D108
NICKY HOPKINS D183 525
TREVOR HORN /394 /489
BRUCE HORNSBY /165 /511
HORSLIPS /255
HOT CHOCOLATE D57 /359
HOT HOT HEAT /377
HOT ROD D191
HOUSE MUSIC 433
HOUSE OF LOVE D127
HOUSEMARTINS D136 D407
JOE HOUSTON 453
WHITNEY HOUSTON D163
JOHN HOWARD /483
HOWLIN' WOLF D78
MICK HUCKNALL /351
HUE & CRY /360 /470
GLENN HUGHES /237 /327 /351 /390 /460 /471
HUMAN LEAGUE /D187 /264 /356
HUMBLE PIE /423
TOMMY HUNT /528
HUNTERS 389
IAN HUNTER /D213 /264 /299 /406 /486
MIKE HURST /521
HUSKER DU /D158
ASHLEY HUTCHINGS /267 /356 360 /429
HYDROGYN /353

I

JANIS IAN /376
IBIZA DANCE SCENE 242
ICARUS 211
ICED EARTH /339 /500
ICICLE WORKS /400
IDLE RACE D181
IDLES /483 /525
IDLEWILD /D249 /D277 /387
BILLY IDOL D97 /273 /535
IMAGINATION /483
IMMEDIATE LABEL 250 453
CHRIS IMPELLITTERI /527
IMPULSE! LABEL 525
INCOGNITO /429
INCREDIBLE STRING BAND D93 214
IN CROWD 263
INCUBUS /425
INDEPENDENT LABEL SCENE 64 125 D209-210
INDIGO GIRLS D193
INDUSTRIAL MUSIC D185 451
INDUSTRIAL LABEL 380
IN FLAMES /489
NEIL INNES /D183 /427
INSPIRAL CARPETS /D129 /431
INSTRUMENTAL MUSIC 64 67 72
INSURING A COLLECTION 166
INTERLOPERS /532
INTERNATIONAL ARTISTS LABEL D110
IN THIS MOMENT /435 /504
INVICTUS/HOT WAX LABELS D242
INXS D114 /395 406
IQ D162 /364 /428
IRON MAIDEN D98 D135 /D206 257 272 /D289 /313 /389
ISLAND LABEL 60 D201-208 D344-346 /534
ISLEY BROTHERS D165
ITALIAN DISCO 454
IT BITES D129 /401
IT'S A BEAUTIFUL DAY 389

J

JANET JACKSON D189
JOE JACKSON D83 /489
MAHALIA JACKSON D268
MICHAEL JACKSON D62 D99 D191-192 194 235 366 491
MILLIE JACKSON /303
TITO JACKSON /528
TONY JACKSON D172
WANDA JACKSON 333 /D523
GLEN JACOBS /337
JADE WARRIOR /352
CHRIS JAGGER /D174 /470
JAH WOBBLE /D228 /371 /441 /510
JAM D47 D90 /154 157 210 322 /391 434 /D472 /504
JAM & LEWIS 515
JAMAICA SOUND SYSTEMS /289
JAMES D137 /224 /487 /519
ELMORE JAMES D161 174
ETTA JAMES D58 D200
JIMMY JAMES /D418
TOMMY JAMES /D458
TONY JAMES /340
WENDY JAMES /507
JAM & LEWIS /524
JAMIE T /534
JAMMS see KLF
BERT JANSCH D171 D173 235 251 413
CHAS JANKEL D297
JANUS 410
JAPAN D36 /D298 /328 /D517
JAPANESE PUNK 443
JAPANESE UNDERGROUND 250
JAPANESE VINYL SHOPS 411
JEAN-MICHEL JARRE D134 220 /335 D415 /485
JARV IS /508
JASMINE MINKS /D530
JASON & SCORCHERS /D166
PETER JAY 504
JAYNE COUNTY D450
JAZZ BUTCHER /450
JAZZ COLLECTABLES 346-347
JAZZ, JAPANESE 460
JAZZ, 70s UNDERGROUND 518
JAZZMAN LABEL /259
JAZZ-ROCK, UK LABELS 458
JEFFERSON AIRPLANE/STARSHIP D91-92 159 D211 /234 /509
JELLY JAM /454
JEM /359
WAYLON JENNINGS /D189
MUNGO JERRY /496
JESUS & MARY CHAIN D116 394 /524

JESUS JONES *D141 I478*
JETHRO TULL *D86* 108 *I/D151* 199 214 229 258 *I335 I343* 349 *I373 I389 I/D395 I/D420 I433 I482 I500 I504 I/D529*
JEWEL *I325 I515*
JOAN JETT *I378*
JILTED JOHN *I487*
JJ72 *I/D265*
JOBOXERS *I531*
BILLY JOEL *D70*
ALAIN JOHANNES *I511*
JOHNNY HATES JAZZ *I414, I484*
JOHN'S CHILDREN *D58*
JOHN THE POSTMAN *I/D230*
ELTON JOHN *D77* 111 219-222 250 *I267* 405 *I/D479 I/D513*
JOHNNY MOPED *I/D455 I493*
GLYN JOHNS *I527*
ERIC JOHNSON *I460*
ROBERT JOHNSON *D246*
SYL JOHNSON 475
WILKO JOHNSON *I469 I508*
BOB JOHNSTON 296
BRIAN JONES 119 345
EDGAR JONES *I466 I493*
GLORIA JONES *I324*
HOWARD JONES *D69* 192 *I437 I492*
JANIE JONES *I/D166*
JOHN PAUL JONES *I221 I241*
MICK JONES (THE CLASH) *I340*
NIC JONES *I494*
NORAH JONES *I532*
RICKIE LEE JONES *I497*
TOM JONES *D132-133 I293 I/D514*
WIZZ JONES *I300*
JANIS JOPLIN *D88* 175 *I213 I/D520*
JORDANAIRES *I/D169*
JOSEF K *I331 I/D522*
JOURNEY *D235 I307 I315 I328 I443*
JOY DIVISION 112 *D221 I238 I342 I/D493* 508 527 *I528*
JOY FORMIDABLE *I482*
JUDAS PRIEST *D310 I322* 393 *I524*
JUKEBOXES 186
JULY *I190 I396 I/D462*
BARB JUNGR *I496*
MICKEY JUPP *I524*

K

KAJAGOOGOO *I366*
KALEIDOSCOPE (UK) *D125 I206* 405 431
KALEIDOSCOPE (US) *D109*
KAMELOT *I440 I509*
CHESTER KAMEN & THE LOVES *I505*
EDEN KANE *D102*
KANSAS *I/D313 I507*
KARNATAKA *I356 I419)*
KATRINA & WAVES *I219*
KAYAK *I404 I474*
CAROL KAYE *I386 I487*
HOWARD KAYLAN *I416*
KC & SUNSHINE BAND 405
KEB' MO' *I528*
GARY KEMP *I520*
MYLES KENNEDY *I519*
NIGEL KENNEDY *I205*
NICK KENT *I375*
DOUG KERSHAW *I491*
NIK KERSHAW 68 *I513*
CHAKA KHAN/RUFUS *D68*
KID CREOLE *I276* 394
JOHNNY KIDD & PIRATES *D36 I/ D135 D206 D469*
ANGELIQUE KIDJO *I500*
KID KOALA *D293*
KIESZA *I510*
KILLERS *D/I482*
KILLING JOKE *I305 I403*
KILLSWITCH ENGAGE *I495*
KING LABEL *D274*
ALBERT KING 274
BB KING *D52* 265 274 505
BEN E KING *I/D93*
CAROLE KING *I/D239*
FREDDIE KING 274
PHIL KING *I528*
KING BISCUIT FLOWER HOUR 225
KING CRIMSON *D101 I148* 264 274 317 407 *I455 I488 I492 I/ D494 I513*
KING DIAMOND *I499*
KING KASUALS 517
KING KING *I514*
KINGPINS 188
KINKS 62 *D73 D99 I/D169 I183 I200 D246* 260 *I405-407 I446 D/ I485 I/D498 I500 I515*
KINO *I479*
KATHY KIRBY *I/D288*
KISS *D146-147 I204 I252 I406-407 I494*
KITTEN PYRAMID *I522*
MICHAEL KIWANUKA *I500*
KLF *I/D140*
KMFDM *I520*
GLADYS KNIGHT *D288*
MARK KNOPFLER *I/D173 I302 405 I/D493*
KOBRA & LOTUS *I434*
SPIDER JOHN KOERNER *I415*
KOKOPOP LABEL 163
AL KOOPER *D157-158 I319*
KORGIS *I527*
KORN *D248 I/D351*
ALEXIS KORNER *D58* 324
KORPIKLAANI *I440*
KOSMISCHE MUSIK 535
LEO KOTTKE *D204*
KRAFTWERK *D137 I170* 290 507 *I531*
BILLY J KRAMER *D73 I361*
EDDIE KRAMER *I373*
WAYNE KRAMER *I/D205*
ALISON KRAUSS *I350 I526*
KRAUTROCK 205 254 385
LENNY KRAVITZ *D144*
KREATOR *I360 I462 I515*
SONJA KRISTINA *I189 I400*
KRIS KRISTOFFERSON *I379*
KRONOS QUARTET *I422*
KULA SHAKER *I/D216 I378 I461*
FEMI KUTI *I271*

L

LACUNA COIL *I305 I432*
LADY GAGA 374
LAIBACH *I412*
DENNY LAINE *I/D191*
STEVE LAMACQ *I254*
PAUL LAMB *I421*
LAMB *I490*
LAMBCHOP *I/D273 I493*
ADAM LAMBERT *I526*
LAMB OF GOD *I361 I445 I505*
MARTIN LANDAU *I476*
LANA LANE *I527*
SONNY LANDRETH *I441 I502*
RONNIE LANE *D216*
MARK LANEGAN 424 *I500 I505 I516 I527*
KD LANG *D165*
LARAAJI *I525*
LA's *I/D226*
LAST POETS *I494*
LATE NIGHT VERSIONS *I497*
CYNDI LAUPER *I452*
BETTYE LAVETTE *I300 I406 I438*
JOHN LAWTON *I410*
SAM LAY *I499*
LEAF HOUND *I/D168 I344*
LEAVES *D89*
LEAVES' EYES *I360 I432*
LED ZEPPELIN *D39 D97* 105 131 *D145* 170 *D177 I184 D191* 196 213 *D218-220* 229 *I/D233 D244* 251 270 284 286 298 306 325 344 *I346* 362 366 383 396 *D413 D471* 483 493
ALBERT LEE *I296* 425 *I462*
ALVIN LEE 413
ARTHUR LEE *D155 I328*
BRENDA LEE *D157* 198
BUNNY LEE 406
DAVE LEE *D284*
LEER & RENTAL *I532*
THE LEFT BANKE *D144*
TOM LEHRER 253
LEIBER & STOLLER *D59 I264 I/ D332*
LEMONHEADS *D174*
LEMON TWIGS *I484 I510*
JOHN LENNON 42 59 *D81 D88 D110* 118-119 *D134 I190* 215 *D235* 244 256 *D318)* 347-348 *D512*
JULIAN LENNON *I396*
LES RITA MITSOUKA 504
DON LETTS *I519*
LEVEL 42 *D109 I/D177 I/D332 I380 I402* 407 *I497 I515*
LEVELLERS *D173 I386*
LEVIATHAN *I/D308*
IAN LEVINE *I300*
HUEY LEWIS & NEWS *D100 I/ D178*
JERRY LEE LEWIS *D41 D146* 186 188 263 269 407 *I440*
JOHN LEYTON *I527*
GORDON LIGHTFOOT *I/D520*
LIMAHL *I506*
LINDA LEWIS *I321 I364*
LINDA GAIL LEWIS *I/D146*
SMILEY LEWIS *D177*
JOHN LEYTON *D170 I265* 333
LIBERTINES *I381*
LIBRA 387
LIBRARY MUSIC 320 453
LIEUTENANT PIGEON *I/D206*
LIFESIGNS *I413*
LIGHTNING SEEDS *I/D205*
LIGHT OF DAY *I508*
LIGHTS *I379*
LILAC TIME *I500*
LIMP BIZKIT *D263*
BOB LIND *I/D423*
LINDISFARNE *D198 I444 I519*
ERROL LINTON *I510*
LINX *I533*
LIQUID TENSION EXPERIMENT *I516*
AYNSLEY LISTER *I361*
LITTLE ANGELS *D143 I352*
LITTLE BARRIE *I388*
LITTLE FEAT *D125* 254 *I425*
LITTLE RICHARD *D69* 125 255 507
LITTLE RIVER BAND *I466*
LITTLE STEVEN *I493*
LITTLE WILLIE JOHN 392
LIVE (US BAND) *I434 I495*
LIVERPOOL AFTER PUNK 400
LIVERPOOL MUSIC SITES 456
LIVING COLOUR *I372 I494*
ROBERT LLOYD *I511*
LISA LOEB *I413*
NILS LOFGREN *I/D204 I331 I448 I515*
LOFT 242
JULIE LONDON *D45*
LONDON LABEL 146 375
LONELY ROBOT *I438*
LONELY THE BRAVE *I474 I515*
JANICE LONG *I414*
LONG RYDERS *D79 I489 I490 I500*
LONG TALL SHORTY *I511*
JON LORD 405
JERRY LORDAN *D196*
LOUDEST WHISPER *D233*
LOUNGE LIZARDS *I428*
LOVE *I/D155* 262 *I277* 392 *I/D454*
DARLENE LOVE *I356*
MARY LOVE *I/D208*
MIKE LOVE *I162 I164 I341*
LOVE AFFAIR *I/D224*
LENA LOVICH *I489*
LOVIN' SPOONFUL *D156*
LOW *D308*
ANDY FAIRWEATHER LOW *I370 I492*
NICK LOWE *I/D339 I494*
LUCERO *I483*
LUCIFER'S FRIEND *I494*
LUDUS *I275*
LULU *D121* 304
LYDIA LUNCH *D171*
LUSH *D201*
LURKERS *I/D420*
JOHN LYDON *I343 I441 I460 I480*
FRANKIE LYMON *D173*
GEORGE LYNCH *I429*
KENNY LYNCH *I/D306*
LERA LYNN *I535*
LORETTA LYNN 292
SHELBY LYNNE *I315*
LYNYRD SKYNYRD *D152 406*

M

M *D121*
TONY MacALPINE *I380*
KIRSTY MacCOLL *I/D175 I/ D309* 407
MACHINE HEAD *I394*
AMY MACDONALD *I513*
LONNIE MACK *D81*
BILLY MacKENZIE *I/D218* 335
MAC MacLEOD *D244*
STUART MACONIE *I295*
MADCHESTER SCENE 379
MADINA LAKE *I362*
MADNESS *D155 I244 I280 I369 I401 I414 I457*
MADONNA *D75 D90 D120 D134-135 D146* 152 181 *D198 D225* 237 249 257-258 263 267 *D319-320* 351 411
VANESSA MAE *I306*
MAGHREBAN *I514*
MAGIC CARPET *I/D164 I363*
MAGIC NUMBERS *I480*
MAGMA 416
MAGNUM *D130 I310 I385 I426 I/D527*
MAHAVISHNU ORCHESTRA 245
MAINSTREAM LABEL 385
SANANDA MAITREYA see **T D'ARBY**
MAJOR LANCE *D59*
MALACO LABEL 519
JESSE MALIN *I455*
STEPHEN MALKMUS *I284 I479*
YNGWIE MALMSTEEN *I384 I492*
WIL MALONE 375
MAMAS & PAPAS 89 *I/D145* 407 *I478*
MAN *D142 I/D439 I477*
MANCHESTER 1981 526
HARVEY MANDEL *I460*
MANIC STREET PREACHERS *D156 D213 D260 I/D509 I522*
BARRY MANILOW *D183*
GERED MANKOWITZ *I191*
AIMEE MANN *I/D170 I311 I408 I466 I528*
BARRY MANN/CYNTHIA WEIL *I251*
MANFRED MANN/EARTH BAND *I108 D137 I195 247 I326 I426*
MANOWAR *I488*
PHIL MANZANERA *I522*
MARILYN MANSON *I231 D246*
MANSUN *I/D229 I377 I491 I514 I527*
LITTLE PEGGY MARCH *I/D328*
MARILLION *D82 I155 I262 I335 I358 I402 I433 I445 I499 I500 I504 I527 I529 I/D530*
FRANK MARINO *I529*
MARION *I/D198*
DAVID MARKS *I341*
HOWARD MARKS *I288*
BOB MARLEY & WAILERS *D38 D141* 231 246 261 265 312 470
LAURA MARLING *I439 I521*
MARMALADE *D186 I395*
MARQUEE CLUB 278 426
JOHNNY MARR *I482 I528*
STEVE MARRIOTT *I446*
BERNIE MARSDEN *I326 I430 I436*
ROB MARSHALL *I500*
MARS VOLTA *I418*
DEAN MARTIN *D199*
GEORGE MARTIN 265 *I331*
GILES MARTIN *I458*
TONY 'CAT' MARTIN *I242*
AL MARTINO *I/D154*
BEVERLEY MARTYN *I427*
JOHN MARTYN *D140 I298 405*
MARVELETTES *I362*
HANK MARVIN & BRUCE WELCH *I171 I429 I495*
MARVIN WELCH & FARRAR *D80*
RICHARD MARX *I505*
J MASCIS *I388*
NICK MASON *D132 I393*
MASSIVE ATTACK *I374 I425*
MASSIVE WAGONS *I535*
MASTERS OF REALITY *I371*
MATCHBOX 20 *I365*
JOHNNY MATHIS *D106*
MATT BIANCO *I513*
IAIN MATTHEWS *I523*
RODNEY MATTHEWS *I/D304 I457*
MAVERICKS *I437*
MAXIMO PARK *I485 I514*
MAXIMUM JOY *I488*
MAXI PRIEST *I498*
BRIAN MAY *I/D522*
IMELDA MAY *I379 I468 I521*
JOHN MAYALL *D65 203 I/D213 I488 I490*
CURTIS MAYFIELD *D95* 200 *D247-248*
ELIOT MAZER *I248*
SIMON McBRIDE *I532*
DAVE McCABE *I444*
DAVID McCALLUM *I202*
PAUL McCARTNEY/WINGS 43 55 *D78 D89* 100 114 *D125 D162 I186 I194 I214 I243 254 I261 285 I315 325 I338 I421*
CASS McCOMBS *I535*
LARRY McCRAY *I530*
HENRY McCULLOUGH *I179*
IAN McDONALD *I241*
MICHAEL McDONALD *I365*
MC5 *D138 I248 I285 I308*
MIKE McGEAR *I/D501*
ALAN McGEE *I254*
JOHN McGEOCH *518*
DONNA McGHEE *I509*
SHANE McGOWAN *I293*
MARIA McKEE *I503*
IAN McLAGAN *I298 I352*
JOHN McLAUGHLIN *I/D201 I375 424 I488 I530*
DON McLEAN *I514*
IAN McNABB *I/D202 333*
CLYDE McPHATTER *I/D76* 102 *D281 D409*
TONY McPHEE *I167*
RALPH McTELL *I498*
MEAT LOAF *I/D173 I409*
MEAT PUPPETS *I489*
MEDIAEVAL BAEBES *I397*
MEDICINE HEAD *I/D415 I525*
JOE MEEK *D69-70 D134 D186 I219* 225 333-334 355 364
M83 *I500*
MEGA CITY FOUR *I/D155 I422*
MEGADETH *D121 I/D216 I242 I302 I376*
MEKONS *I/D498*
MELANIE *I/D120*
JOHN MELLENCAMP *I/D207*
MELLOW CANDLE *I409*
GEORGE MELLY *I316*
KATIE MELUA *I340 I378*
MELVINS *I428*
MEMBERS 444 *I469 I517*
MEMBRANES *I493*
SERGIO MENDES *I501*
MEMPHIS MUSIC SCENE 352
MEMORABILIA 159 361 530
MEN AT WORK *I522*
MENTO 273
AL DI MEOLA *I389 I442 I470*
NATALIE MERCHANT *I376*
FREDDIE MERCURY 328
MERCURY REV *I/D272 I490*
TIFT MERRITT *I462*
MERSEYBEAT 59 *D77-79* 119 302 361
MERSEYBEATS/MERSEYS *D42* 215 *D406*
MESHIAAK *I458*
METAL CHURCH *I452*
METALLICA *D112 D215* 252 265 286 393 *D464*
METERS 263
PAT METHENY *I394 I507*
MEXICO, ELECTRONICA 290
GEORGE MICHAEL *D112 D221*
MIDDLE EARTH *I/D200*
MIDDLE EAST FUNK/DISCO 512
MAX MIDDLETON *I535*
MIDKNIGHTS *I207*
MIDNIGHT OIL *I495*
MIGHTY MIGHTY BOSSTONES *I482*
MIKE & MECHANICS *I302*
FRANKIE MILLER 324
JIMMY MILLER 171
STEVE MILLER *I/D521*
MILLIE (SMALL) 373
TONY MILLS *I375*
MINISTRY *I418*
MARCO MINNEMANN *I508*
KYLIE MINOGUE *D259* and see
JASON DONOVAN
MINUTEMEN *I462*
MISSION *D95 I174 I391*
GUY MITCHELL *D53 D244*
JONI MITCHELL *D62* 409
MOB RULES *I373*
MOBY *D253 I295 I520*
MO-DETTES *I124*
MOD MUSIC *D126 D131 D181-182* 256 288 382 386 412 470
MODERN CLASSICAL 529
MODERN COLLECTABLES 307 320 347 360 372 384 427
MODERN ENGLISH *I405*
MOGWAI *I/D238 I515*
MOLES 413
PETE MOLINARI *I428*
MOLOKO *I360 I512*
THELONIOUS MONK *I517*
MONKEES *D57 D86 I101* 241 261 313 *I392 I443 I522*
MONOCHROME SET *I493 I528*
MATT MONRO *D96*
BILL MONROE *D207*
MONSTER MAGNET *I384*
DAMIAN MONTAGU *I500*
MONTEREY FESTIVAL 176
CHRIS MONTEZ 435
MONTY PYTHON *D193 D329*
MOODY BLUES *D81-82* 185 *I207* 215 *I282 I292 I363 I380* 415 *I416 I500 I507*
BARBARA MOORE 529
GARY MOORE *D109 I190 I244 I262 I273 I299 I325*
SAM MOORE *I269*
SCOTTY MOORE *I310*
THURSTON MOORE *I509*
KEITH MOON 268
MIKE MORAN *I515*
PATRICK MORAZ *I447*
KEVIN MORBY *I531*
MORCHEEBA *I518*
JOE MORETTI 428
ANDREW MORGAN *I490*
ALANIS MORISSETTE *D208 I311*
GIORGIO MORODER 417
ENNIO MORRICONE 270 509
STEPHEN MORRIS *I342*
JAMES MORRISON *I490 I526*
VAN MORRISON *D57 D149 D178-180* 407 *I/D481 I/D519*
MORRISSEY *D139* 245 370
NEAL MORSE *I446*
MOS GENERATOR *I517*
MOSTLY AUTUMN *I313 I352*
MOTHER LABEL 107
DAVID MOTION *I347*
MOTLEY CRUE *D123 I380 I510*
MOTOR CITY LABEL *I/D151*
MOTORHEAD *D140 D167 I245* 451 *I475*
MOTORS *I443*
MOTOR SISTER *I532*
MOTOWN LABEL *D66 D71-77* 145 174 *D184-189* 257 267 288 360 373-376 425 443 *D467*
MOTT THE HOOPLE *D171 I356 I411 D459*
BOB MOULD *I/D158 I/D512*
MOUNTAIN *I/D284*
MOUSE LABEL *I/D201*
MOVE *I/D179* 220 259 *D468*
MOVING GELATINE PLATES *I457*
MO' WAX LABEL *I/D245*
ALISON MOYET/YAZOO *D67 I414*
M PEOPLE *I503*
MPS LABEL 533
MR BIG (UK) *I390*
MR BIG *I469*
MUDHONEY *I484*
MULL HISTORICAL SOCIETY *I284*
MOON MULLIGAN *I278)*
MUNGO JERRY *D194 I/D507*
MITCH MURRAY *I437*
MUSE *I/D244 D338*
THE MUSIC *I351*
MUSIC FOR PLEASURE 463
MUSIC MACHINE *D87* 225
MUTUAL ADMIRATION SOCIETY *I476*
MUTE GODS *I491*
MUTE LABEL 473
MY BLOODY VALENTINE *D128*
ALANNAH MYLES *I357*
MY DYING BRIDE *I503*
MY GLASS WORLD *I510*
MY LIFE STORY *I214*
MYSTERY JETS *I497*

N

NAPALM DEATH *I512 I529*
GRAHAM NASH *I422 I482*
KATE NASH *I378*
NASHVILLE ROCK SCENE 433
NASHVILLE TEENS *D52*
NATIONAL *I492 I510*
NAZARETH *D179 I347 I365 I427 I430*
NAZZ *D59*
NEEDTOBREATHE *I522*
FRED NEIL *D522*
NEKTAR *I/D415*
BILL NELSON *I397 I490*
LUKAS NELSON *I494*
RICK NELSON *D78 D264*
SANDY NELSON *D55*
WILLIE NELSON *D84 I184 I231*
NEO DOO-WOP 250
NEON NEON 414
NINA NESBITT *I477*
MICHAEL NESMITH *I/D147 I216 I501*
NEU! *I/D262 I535*
MARK NEVIN *I275*
MICKEY NEWBURY 408
NEW JERSEY SOUL *D466*
NEW KIDS ON THE BLOCK *D128*
ANTHONY NEWLEY *D238*
RANDY NEWMAN *D76 I237 I353*
NEW MODEL ARMY *D108 I494*
NEW MUSIK *I479*
NEW ORDER *D105 D135-136 I264 I490* 508 *I/D511* 527
NEW POWER GENERATION *I521*
NEW ROMANTICS 199 298
NEW ROSE see **FAN CLUB**
OLIVIA NEWTON-JOHN *D76*
NEW WAVE GRAPHICS 528
NEW WAVE MUSIC 178
NEW YORK DOLLS *D143 I337 I505*
NEW YORK ROCK SCENE 236
SCOUT NIBLETT *I290*
NICK NICELY *I/D210*
PAUL NICHOLAS *I531*
ROGER NICHOLS *I524*
NICKELBACK *I477*
STEVIE NICKS *D156*
NICO *D98* 502
ANNIE NIGHTINGALE *I513*
NIGHTINGALES *I512*
NIGHT FLIGHT ORCHESTRA *I486*
NIGHT RANGER *I391*
NIGHTWISH *I342 I366 I397 I432 I501*
POLLY NILES *I496*
HARRY NILSSON *I/D199* 253 450
999 *I235*
NINE BELOW ZERO *I427 I464*
1968 475
1973 486
1977 533
NINJA TUNE LABEL *I/D255* 382
NIRVANA (UK) *D96 I172 I366 D/ I480 I515*

NIRVANA (US) *D150* 159 *D170* 178 210 *D236* 296 393
NITS /318
JACK NITSZCHE 254
NITTY GRITTY DIRT BAND *D174*
NITZER EBB /492
NME /478
NOAH & THE WHALE /534
NOISE MUSIC 437
NOLANS *D139*
NO-MAN /350 /442 /489
NORTHERN SOUL *D145 D206 /222* 240 297 355
NORTON LABEL 283
HEATHER NOVA /398
NOW! COMPILATIONS 239
TED NUGENT *//D269*
NUGGETS COMPILATIONS 84
NU GROOVE LABEL 402
GARY NUMAN *//D76 D133-134 /200* 218 */259* 356 */420 //D447 /496 /526*
NURSE WITH WOUND /294
NWOBHM MUSIC 296 417 *D481*
MICHAEL NYMAN /281
LAURA NYRO 306 *D519*

O

OAK LABEL *D150*
OASIS *D185* 200 *D202 /210 D218* 223 242 336 *D248*
BILLY OCEAN /514
OCEAN COLOUR SCENE *//D203* /419 /460 /517
PHIL OCHS *D81*
SINEAD O'CONNOR *D138*
BILL ODDIE /502
EDDY OFFORD 530
OFFSPRING *D262*
OF MONTREAL */427 /437*
OI! MUSIC *D177*
O'JAYS /491
OKEH LABEL *D199*
MIKE OLDFIELD *D128* 206 226 252 /264
OLD GREY WHISTLE TEST 177 /265 290
DAVY O'LIST *//D452* 526
ANGEL OLSEN /533
OMD *D143 /230 /263 /414 /498 /500*
ONE-HIT WONDERS *D197*
ONE-OFF ALBUMS 434
101ERS /311
ONE THOUSAND MOTELS /517
ONE WAY TICKET /472
ONLY ONES *D117 /186*
YOKO ONO *//D154*
ONSLAUGHT /387
ON-U SOUND LABEL /391
OPEN MIND *D288*
OPETH /485 /498
ORANGE GOBLIN /481 /517
ORANGE JUICE */157 D193* 22 /500
ORB *//D168 /415 /503*
ROY ORBISON *D43 D117 /136* 158 192 *D208* 262 388
ORBITAL /373
ORIANTHI /417 /513
BETH ORTON *//D279*
OSEES /535
GILBERT O'SULLIVAN /400 /481 /535
JOAN OSBORNE /347
OZZY OSBOURNE *D115 D240* 263 /280
OSCARS (FILM AWARDS) 283
OSIBISA /515 /518
JIMMY OSMOND /261
JOHN OTWAY *//D190* /533
OUTFIT /449
OUTLAWS *D36*
OVERGROUND LABEL *//D189*
OVERKILL /446
OVERRATED ACTS SPOOF /294
JUDITH OWEN /535
DEAN OWENS /504
OYSTERBAND /529
OZRIC TENTACLES 175 *//D260* /490 /534

P

HENRY PADOVANI /456
JIMMY PAGE *D163 /184 D191 D225* 319 /349 /373 381 *//D440*
PAIN /459
PAIN OF SALVATION /435
TOM PALEY /415
PALLAS /386
NERINA PALLOT /370
CARL PALMER /424
ROBERT PALMER *D102 /279*
TONY PALMER 352
MAY PANG /311
PANIC ROOM /401
VANESSA PARADIS 300
PARADISE GARAGE 252
PARADISE LOST /439 /506
MICA PARIS /367
PARAMOUNTS *D408*
BOBBY PARKER /381
CHARLIE PARKER 258
GRAHAM PARKER 266 /313 /488
MACEO PARKER /343
VAN DYKE PARKS /388 *//D515*
PARLIAMENT *D163*
PARLOPHONE LABEL 449
LARRY PARNES *D122*
ALAN PARSONS/PROJECT /301 *//D307 /362 /427 /449 /491 /500*
GRAM PARSONS *D166* 181 380
DOLLY PARTON *D66*
PASTELS /489 *//D514*
DAN PATLANSKY /475
PATTO *D132*
LES PAUL /368
PAVEMENT *//D218*
PAVLOV'S DOG *D262*
PEARL JAM *D163 //D456*
JOHN PEEL /146-148 /281 /305-307 *D318*
AXEL RUDI PELL /342 /450
MARTI PELLOW /520
PENDULUM /381
PENETRATION *//D169 /509 /511*
PENGUIN CAFE /531
PENGUINS *D202*
DAN PENN & SPOONER OLDHAM /244 /512
PENTANGLE *D173*
PERE UBU *D119 /206 //D459* /471 /497
CARL PERKINS *D73* 76 *D223*
BRIAN PERN /445
LEE 'SCRATCH' PERRY 249 268 /289
LINDA PERRY /518
JEAN-JACQUES PERREY *//D214*
PETER & GORDON *D107* 405
PETER & THE TEST TUBE BABIES /503
GRETCHEN PETERS /440 /450
GILLES PETERSON /295
STEPHEN DALE PETIT /505
PET SHOP BOYS *D89 D110 D126* 142 151 *D171* 243 251 262 /273 /322 /361
TOM PETTY /410
MADELEINE PEYROUX /406 /522
PFM /474
PHILADELPHIA INT'L LABEL 282
LOUIS PHILIPPE /312
ANTHONY PHILLIPS *D156* /433
SAM PHILLIPS /253
SIMON PHILLIPS /432
PHILLIPS AUCTIONS 91 98 106 110 118 122 131 134 143 159 164
ANNA PHOEBE /422
PIANO MAGIC *D273*
WILSON PICKETT *D48 //D464*
PICTURE DISCS 189 439
PICTURE SLEEVES 151 188
PIGS PIGS PIGS... /504
PiL *D127*
EDDIE PILLER /510 /528
PILOT /369 /509
PINEAPPLE THIEF /470
RICHARD PINHAS 469
ARIEL PINK /508
PINK FAIRIES 300
PINK FLOYD *D59 D83 D104 D121 D132* 150 *D158* 161 *D173* 187 204 222-223 *//D247 /286 D292 D321* 356 386 */393 //D417* 432 459 /500 /502 /514
PIPETTES /375
PIRATE RELEASES 520
GENE PITNEY *//D104 /267 /322*
PIXIES *D146 //D496*
PLACEBO *//D254* /473
PLAGIARISM 284
PLANET DOG LABEL *D447*
PLANETS /521
ROBERT PLANT *D122 /184* 292 /350 /500 /526
PLASTIC ONO BAND /370
PLASTIKMAN 384
MARK PLATI /526
THE PLATTERS *D49 D140* 178
POCO /414
POD /486
THE POETS *D78*
THE POGUES *D105*
POISON *D125*
POLICE *D52 D72 /330 /343 /523*
PAISLEY UNDERGROUND SCENE /491
PAMELA POLLAND /489
POLE /504
POLYDOR COLLECTABLES 368
POLYPHONIC SPREE /443
BRIAN POOLE & TREMELOES *D47 D202*
POP: 50s UK 243 *D417*
PRE-1963 UK 326 **EARLY 70s** 530
70s POP-METAL 534
IGGY POP *D92 D115 /250*
CASSADEE POPE /521
POP GROUP *D201 /488 /499 /500*
POPOL VUH *D190 /492* /528
PORCUPINE TREE *D207 /302 /335* 350 /355 /368 /463 /533
GENESIS P-ORRIDGE *//D237*
PORRIDGE RADIO /532
PORN RECORDS /223
GREGORY PORTER /531
PORTISHEAD /398
PORRIDGE RADIO POP WILL EAT ITSELF *D132*
POSIES /381
POSTCARD PICTURE DISCS 531
POSTER ARTWORK 99
POST-PUNK *D176-186* 268
POST-PUNK, SCOTTISH 449
GRACE POTTER /499
COZY POWELL *//D203* 238
BRIGID MAE POWER /506
DUFFY POWER *//D187* 270
PREFAB SPROUT 336 /488
ELVIS PRESLEY *D47 67 D80 D91 D96 98 D105 D113* 120 *D125 D129* 135 *//D138* 143 149 155-156 163 *D169 D176* 194 201 *D205 D216* 224 *D240* 244 247 252 259 263-264 276 298 301 322 328 332 340 356 366 372 382 394 470 484
PRETTY THINGS *D69* 193 */352 /382 /404 //D417*
DORY PREVIN /348
LLOYD PRICE *D282*
RAY PRICE 198
SEAN PRICE /467
PRIMAL FEAR /398 /508
PRIMAL SCREAM *D177* 387 /484 /491
PRIMITIVES *D134*
PRINCE *D84 D103 D122* 130 *D147* 156 180 224 269 274 298 434 454 496
PRINCE BUSTER 459
PRINCIPAL EDWARDS *//D456*
JOHN PRINE *//D317*
MADDY PRIOR /260
PRISONER *D162*
PRISONERS *//D503*
PRIVATE PRESSINGS *D153*
PROBE RECORDS SHOP *D440*
PJ PROBY *D40 94 //D180* /487
PROCOL HARUM *D39 //D185* 247 /363 *//D419*
THE PRODIGY /204 /499
PROG ROCK *D94 D115* 206 /213 244 277 /297 /335 430 457 *D474* 482
PROGRESSIVE ELECTRONIC 527
PRONG /450
PROPAGANDA *D110 /277* /475
CHUCK PROPHET /399
PROSECCO SOCIALIST /478
BRIAN PROTHEROE /510
IAN PROWSE /461
PSEUDONYMOUS ARTISTS 526
PSYCHEDELIA 84 98 135 207 209 216 265 285 299 331 370-374 392 413-414 462 475
PSYCHEDELIC FURS /506
PSYCHOBILLY *D446*
PTOLOMY PSYCHON /487
PUBLIC ENEMY *D158 //D512*
PUB ROCK 308
PUBLIC SERVICE BROADCASTING /468
PULP *//D184* 197
PUNISHMENT OF LUXURY 503
PUNK *D125* 187 *//D198* 206 253 281 *//D323* 373 387-388 425 432 460 467 469-70 474 506
PURE REASON REVOLUTION /503
FLORA PURIM /532
PURPLE GANG /502
PURPLE MOUNTAINS /495
PUSSYCAT DOLLS /501
PUSSY GALORE *//D170*
PYE R&B SERIES 166

Q

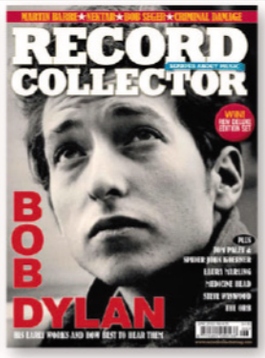
QUARRY MEN 183 217
QUATERMASS *I //D421*
SUZI QUATRO *ID62 /322 /393 /486 /518* /531
QUEEN *D69 D96 D102 D110 /114 D118* 123 133 *D139* 144 149 154 167 171 *D178* 188-189 195-199 208 *D219-221* 233 *D239* 242 *D246* 255 262 274 281 325 328 /358 365 *D410 //D509* 526
QUEENS OF STONE AGE /275
QUEENSRYCHE *D185 /322*
? & MYSTERIANS *D235*
QUICKSILVER MESSENGER SERVICE *D453*
QUIET MELON 153
QUILL /524
QUINTESSENCE *D427*
QUIREBOYS /371 /432 /487

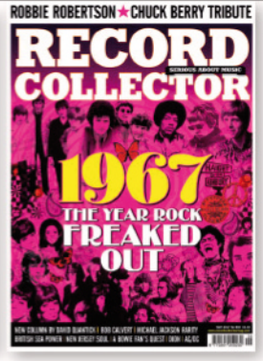
R

R&B/FREAKBEAT *D163* 251 294
R&B/REGGAE 396
RABID LABEL *D255*
TREVOR RABIN /462
RACING CARS /514
RADIATORS FROM SPACE /403
RADIO BIRDMAN /511
RADIOHEAD *//D207* 251 255 265 *D297 //D418* 437
RADIO SHOWS 173
RADIO STARS *D246*
GERRY RAFFERTY /385
RAGE AGAINST THE MACHINE 248
JERRY RAGOVOY /465
RAINBOW *D81 /251 /395*
THE RAINCOATS *D166*
BONNIE RAITT /321
THE RAKES /366
BUCK RAM *D140*
PHILIP RAMBOW /511
RAMONES *D95 /191 /220* 250 263 *//D438*
RAMRODS 403
RAMMSTEIN /434
RANDY'S LABEL 363
ERNEST RANGLIN *//D220*
RAT BOY /488
RAVEN /488
JOHNNIE RAY *D266*
IVOR RAYMONDE /506
RCA NEON 463
CHRIS REA *D88 /279 /346*
MIKE READ *//D168* 372
READING FESTIVAL 1971 522
READY STEADY GO 60 209 510
REAL THING /473 *//D527*
REASONING /358 /407
REBELLES /452
RECORDS: CARE 70 **COLLECTING** 100 200 240 242 245 247 365 372 388 384 428 468 517 **FAIRS** 269 **£500** 500 **GRADING** 63 447
RARE 100 232 304 378 **200** 245 382 523 **250** 330 **400** 400 **1000** 77 **SLEEVES** 268 395 **SHOPPING** 471 **STORE DAY** 389 **SUPERSIZE 7" ART** /530
RECORDS (BAND) /520
RECORD SHOP BAGS 531
RED HOT CHILI PEPPERS *D132 D247* /370
REDD CROSS /496
NOEL REDDING /166
OTIS REDDING *D67* 173 *D259 D472*
DAVID REDFERN *D294*
RED GUITARS *//D454*
JOSHUA REDMAN QUARTET /507
DAVID REECE /527
DIZZY REECE /498
LOU REED *D116* 154 */248* 353 375
BILLY REEVES /518
JIM REEVES 179
MARTHA REEVES /379 415
REGGAE 263 274 302 312 *D361-362* 389 394 434 444
TERRY REID *//D143*
R.E.M. *D102 D157* 166 *D172-173* 183 *D216 D228* 240 271 486 *//D525*
REMAINS *//D151*
RENAISSANCE /406
JOHN RENBOURN *D448 //D497*
DON RENDELL 464
REO SPEEDWAGON /340
REPLACEMENTS /282
RESIDENTS *D121 /477 /486*
RESONANCE FM 282
REVAMP /419
PAUL REVERE & RAIDERS 434
REVOLUTIONARY ARMY OF THE INFANT JESUS /507
REVOLUTION SAINTS /437
REZILLOS /439
RHAPSODY /383 /441
EMITT RHODES /412
CHARLIE RICH *D50 D194* 225
CLIFF RICHARD *D39* 54 *D68* 83 *D98 //D119-122 D183* 214 225 231 265 284 354 /487
KEITH RICHARDS 445 /513
RICH KIDS *//D227*
JONATHAN RICHMAN *D210*
MAX RICHTER /423
RIDE */267* 405 */495* /522
JACK RIELEY /419
RIGHTEOUS BROTHERS *D72*
TEDDY RILEY /488
RILO KILEY /357
LEANN RIMES /327
RIOT SQUAD 410
MINNIE RIPPERTON 299
LEE RITENOUR /514
JOHNNY RIVERS *D203*
MARTY ROBBINS *D220*
ANDY ROBERTS *D312*
ROBBIE ROBERTSON */224* /498
SMOKEY ROBINSON & MIRACLES *D36 D266 /327 /426*
MICK ROCK 385
ROCKABILLY 139 */239 D262*
ROCKBITCH /240
ROCK ON FILM *D135 D187* 253 376-377
ROCK ON TV 169 253
ROCK'N'ROLL 102 110 146 *D161 D174* 176 187 *D192-193 D201 D210 D235-242 D245* 248 250 252-253 267
ROCK SIDELINES SPOOF 297
PAUL RODGERS /210
RODRIGO Y GABRIELA /393
TOMMY ROE 435
HANS-JOACHIM ROEDELIUS /478
KENNY ROGERS *D75*
ROLLERCOASTER LABEL 198
ROLLING STONE MAG /225 392
ROLLING STONES *D45 D49 D61 D74 D79 87 D93 D101* 104 111 *D113 D117 D124-125* 130 136 *D142 D148 D155 /161 D168-170 D172-174* 180 *D186* 189 193 *D205* 207 210 212 *D230-231* 235-236 */238 D247* 254 260 268 279 287 291 306 335 366 369 */376 D390 /397* 409 419 427 478 492 *D527*
HENRY ROLLINS *//D213*
SONNY ROLLINS /489
RONETTES 390
MICK RONSON *D167* 185
LINDA RONSTADT *D182 /421*
TIM ROSE 279
ROSE TATTOO /480
EMPEROR ROSKO /253
DIANA ROSS & SUPREMES *D170 D172* 255 351 391
ULI JON ROTH /357
MICHAEL ROTHER /489
ROUGH TRADE: LABEL *D99 /129* 260 394 **SHOPS** 395
ROULETTES *D57*
CARINA ROUND /456
ROXETTE /388 /485
ROXY MUSIC *D72 /190 //D244 /264 /299 /344 /358 //D531*
DICK ROWE 533
ROYAL HUNT /396
ROYAL TRUX /500
ROYALTY ON RECORD 274
ROYAL VARIETY SHOW 274
RUBBLE COMPILATIONS 98
RUBETTES *D186*
RUBINOOS /487
WASHINGTON RUCKUS 475
RUMER /445
RUNAWAYS *D188)* /378
TODD RUNDGREN/UTOPIA *D60 //D186 //D353 414 //D440* /467 /491 /515 /517
RUNRIG *D172* /523
RUSH *D136 /257* /342
LEON RUSSELL /282
RICHARD RUSSELL /477
RUSSIAN VINYL 476
MIKE RUTHERFORD /425
RUTLES *D148* /494
RUTS *D192* 424 /490
MITCH RYDER *//D505*
RYKODISC LABEL /153

S

SABATON /495
SAD CAFE /408
SADE 257
SAGA /251 /402
RACHAEL SAGE /458 /506
CAROLE BAYER SAGER /514
DOUG SAHM *D246*
ST ETIENNE *//D195 /281 /444 /494 /523* /531
ST VINCENT /519
BUFFY SAINTE-MARIE *//D152 /401*
SAINTS /442
RYUICHI SAKAMOTO 528
SALAD /496
STEVE SALAS /335
SALSOUL LABEL /312
SALVO LABEL /391
PETER SAMES /526
MIKE SAMMES 283
SAMPLE-BASED ALBUMS 521
EVIE SANDS /327
SANTANA *D112 //D496*
CINDY BLACKMAN SANTANA /511
ERIC SARDINAS /394
SATAN /482
JOE SATRIANI */295 /326 /382* /442 /496 /504 /530
KEN SAUL /501
SAVATAGE /375
SAVOY BROWN *//D474* /511
SAXON /334 *//D437*
PHILIP SAYCE /398
LEO SAYER /273
SCAFFOLD *D54*
BOZ SCAGGS /305
SCARAMANGA SILK /523
GERALD SCARFE /501
MICHAEL SCHENKER/GROUP *//D239* /382 /399 /497 /516
LALO SCHIFRIN 263 /275 /489
JERRY SCHILLING /340
JOHN SCHROEDER /379
KLAUS SCHULZE 180
BRINSLEY SCHWARZ /513
S CLUB 7 /315 /523
SCORPIONS *//D242 /339* /355
THE SCORPIONS (UK) *D193*
JACK SCOTT *D243*
KEN SCOTT 405
MIKE SCOTT /527 /534
GIL SCOTT-HERON 83
SCOTTISH BEAT MUSIC *D126*
SCRITTI POLITTI *D/1485* /520
SEAFOOD *//D246*
SEARCHERS *//D223* 261 272 *//D503*
RICHARD SEARLING /304
SEA POWER /529
SEA WITHIN /481
JOHN SEBASTIAN *D457*
SECTION 25 /497
SEE FOR MILES LABEL /123
SEEDS *D86 //D292*
SEEKERS *D115 /177*
SEETHER /466
BOB SEGER *//D415*
SELECTER /389 /517
CLIVE SELWOOD /331
SENSELESS THINGS *//D153* 174
SEPULTURA *D180 /359 /366 /422 /502 /524*
SERENITY /451
SEVENDUST /480 /511
SEVENTH SON /421
SEX PISTOLS *D87 //D104 D174* 204 208 */212* 239 */241 /249* 256 267 274 *D288* 406 */483 /492 //D532*
RON SEXSMITH /284 /305 /411 /508
SEXY RECORD SLEEVES 349
SHADOWS *D42 D51 D71 D123-124* 218 299
SHADOWS OF KNIGHT *D139*
SHAGGS *D185*
SHAKIN' STEVENS /458
SHALAMAR /488
SHAMEN *D147*
SHAM 69 /297
RAVI SHANKAR *//D229*
DEL SHANNON *D129*
HELEN SHAPIRO *D79* 258 /389
WILLIAM SHATNER /355 /487
SANDIE SHAW *D57 /184* 413-414
SHARON SHEELEY 532
KENNY WAYNE SHEPHERD /383
DEREK SHERINIAN /380
SHE TRINITY *//D521*
JAKE SHIMABUKURO /524
SHINEDOWN /513
SHIRELLES *D52*
SHIRES /529
JERRY SHIRLEY /400
SHOEGAZE MUSIC 390
SHOES /485
SHONEN KNIFE /381
SHOWADDYWADDY /348 /493
SHRED GUITARISTS *//D295*
SHRINE LABEL *D254*
JANE SIBERRY *//D211*
FRANK SIDEBOTTOM /373
SIGRID /533
SIGUE SIGUE SPUTNIK *D206* 260
SIGUR ROS *//D319*
SIKTH /465
SILENT RUNNING /533
JUDEE SILL 324
SILVER APPLES /411
SILVERSUN PICKUPS /535
CARLY SIMON /374
SIMON & GARFUNKEL *D36* 204 266 437
JD SIMO /509
PAUL SIMON *D248*
NINA SIMONE 286
SIMPLE MINDS *D60 D83* 96 *D128 //D186 /298 /377* 434 */459*
SIMPLY RED *D121 D196 /364*
MARTIN SIMPSON /469 /495
FRANK SINATRA *D51 D90 D137-138 227 D276 D438*
SINDELFINGEN /502
PETER SINFIELD /489
SINGER-SONGWRITERS *//D318*
SINGER VS SONG *D257*
SIOUXSIE & THE BANSHEES *D65 D108* 188 *//D306 /342 /365*
SIRENIA /516
SIR LORD BALTIMORE 506
SISTERS OF MERCY *D99*
60s RARITIES 350 /362
SKA/ROCKSTEADY/REGGAE *D182-183* 307 389 396
RICKY SKAGGS *//D150*
SKAM LABEL *D230*
SKID ROW /353
SKIDS /462
SKIFFLE MUSIC 234 414
TOMAS SKOGSBERG /500
SKUNK ANANSIE /489 /500
SLADE *D58 /212 /242 /329 /335 378 D/486*
SLASH /258
SLASH MAGAZINE 534
SLAUGHTER & THE DOGS /491
SLAYER /251 *//D445*
SLEAFORD MODS /509
PERCY SLEDGE *D92*
SLEEPER /482
EARL SLICK /294 /521
SLIM CHANCE /396 /520
SLIPKNOT /248 *//D258* 266 272 405
SLITS *D139 /217*
SLY & FAMILY STONE *D164*
SMALL FACES *//D158 D197* 214 /402
S*M*A*S*H *D179*
SMASHING PUMPKINS *D220* 406
ELLIOTT SMITH /257
NORMAN SMITH 501





CONNIE SMITH /521
PATTI SMITH *D*204
SMITHS *D*73 *D*96 *D*104 //*D*159 172 /176 *D*204 *D*266 286 311 356 363 384 /401 424
SMOG *D*251 /509
SNOW PATROL /358
SOFT CELL *D*43 *D*103 /278 //*D*465 //*D*513
THE SOFT MACHINE 186 /379
SOIL /371
SOLEDAD BROTHERS /392
SOLESIDES LABEL //*D*257-258
SOLILOQUY /480
SOME BIZARRE LABEL 519
SONATA ARCTICA /426
SONIC BOOM SIX /454
SONIC YOUTH *D*115 /323 /525
SONNY & CHER *D*42 *D*226
SONS OF APOLLO /501
SONS OF KEMET /518
SOTHEBY'S AUCTIONS 42 62 73-74 86 97 111 122 131 134 159 170 183
JEFF SCOTT SOTO /399 /411
SOUL 105 *D*145 249 384
DAVID SOUL /503
SOUL BROTHER LABEL 266
SOULFLY /387
SOUNDS INCORPORATED 288
SOUNDTRACKS *D*188 226 273 /291 302
SOUND BURGER TURNTABLE 279
THE SOUND /271
SOUND STAGE 7 440
SOUP DRAGONS *D*133
SOUTHERN ROCK 499
SOUTHLANDERS 261
SPACE //*D*22 //*D*360
SPACEMEN 3 285 434
SPACEHOG /482
SPANDAU BALLET *D*45
SPARKLE /509
SPARKLEHORSE *D*264
SPARKS *D*61 //*D*183 254 /287 /350 /500 /535
SPEAR OF DESTINY *D*102 /362 /479 /521
BRITNEY SPEARS *D*252
SPECIALS /489 /500 /523 /524
SPECIALTY LABEL *D*225
PHIL SPECTOR *D*61-63 *D*159 313 516
RONNIE SPECTOR //*D*234 /326
CHRIS SPEDDING //*D*198 /340 /394 //*D*475
SPEKTACLE MAG /265
SKIP SPENCE 242 /483
JEREMY SPENCER /425
JON SPENCER BLUES EXPLOSION //*D*248
SPICE GIRLS *D*213 217 *D*226
SPINAL TAP /426
SPIN DOCTORS /387
VICTOR SPINETTI 405
SPIRIT *D*127 211 /480
SPIRITUAL BEGGARS /414 /442
SPIRITUALIZED //*D*268 /484
MARK SPIRO /508
SPOCK'S BEARD /243 /380 /413 /444 /508
SPOOKY TOOTH *D*82
SPOON /431 /509
SPOON FAZER /514
SPOTNICKS *D*66
SPRIGUNS OF TOLGUS /411
DUSTY SPRINGFIELD *D*103 200 *D*237 254 279
RICK SPRINGFIELD /451
BRUCE SPRINGSTEEN 60 *D*71 *D*82 89 *D*99 *D*106 *D*121 164 /211 232 /234 283 *D*329 390
SQUEEZE *D*40 /*D*145 *D*220-221 /263 /463
SST LABEL 164
STACKRIDGE /399 *D*443
TIM STAFFELL /495
STANDELLS *D*141
VIVIAN STANSHALL //*D*189
ALVIN STARDUST *D*60 /376
EDWIN STARR 286
RINGO STARR *D*132 /191 /232 /285 407 /422
STARSAILOR /445 /526
STATIC CARAVAN 264
CANDI STATON /485
STATUS QUO *D*89-90 //*D*175-176 /268 /278 317 /368 /382 /393 //*D*412 /426 /463 *D*464 //*D*497
STAX LABEL *D*72-73 174
STEELEYE SPAN *D*225 /259 //*D*501
STEELY DAN *D*117 340
JIM STEINMAN /479
STEINSKI /356
MARTIN STEPHENSON /423 /486
STEPPENWOLF /394
STEPS /270
MIKE STERN /435
STEREOLAB *D*174 259 /425
STEREOPHONICS *D*243 /473
STEREOTYPES /520
TONY STEVEN 411
CAT STEVENS /313 388 //*D*510
GUY STEVENS 460
MEIC STEVENS *D*339
SHAKIN' STEVENS *D*81 /311
AL STEWART //*D*114 /263 /320 /419 //*D*520 /533
DAVE STEWART & BARBARA GASKIN /533
ROD STEWART *D*116 /280 328 343 *D*407
STIFF LITTLE FINGERS *D*152 /293
STIFF LABEL 328
CURTIS STIGERS /530
STEPHEN STILLS /373 413
STING *D*166
LINDSEY STIRLING /500
MIKE STOLLER 286
HENRY STONE /529
JOSS STONE 405
MIKE STONE /526
STONE FOUNDATION /511
STONE ROSES *D*126 //*D*222 303 397
STONER /530
STONER ROCK 444
STONE SOUR /500
STONE THE CROWS /282
STOOGES *D*115
STORIES BEHIND SONGS 130
RORY STORM & HURRICANES *D*99
STORYTELLER //*D*222
PETER STRAKER /518
STRANGE FOLK see **ACID FOLK**
STRANGELOVE //*D*218
SRANGELOVES //*D*502
STRANGE STONE /444
STRANGLERS *D*75 111 *D*265 *D*270 /351 /427 /464 /520
STRATOVARIUS /385 /535
STRAY /330 /501
STRAY CATS /498
STRAWBS *D*177 /355 //*D*421 /516
STREAM OF PASSION /391
BARBRA STREISAND *D*218
STRING CHEESE INCIDENT /306
STRONTIUM 90 218
JOE STRUMMER /252) *D*439
MARTY STUART //*D*166
MIKE STUART SPAN //*D*176
STUDIO ONE LABEL 297
STYLE COUNCIL *D*71 232 /500
STYX //*D*312 /505
SUB POP LABEL *D*159
NIKKI SUDDEN 415
SUDDEN SWAY /512
SUE LABEL *D*203-204
SUEDE *D*164 //*D*206 /498
SUICIDE /531
SUGABABES /331
SUGARCUBES see **BJORK**
SUGAR HILL LABEL *D*244
SUICIDE //*D*225 424
BIG JIM SULLIVAN /320
DONNA SUMMER /504
BERNARD SUMNER /342
SUN LABEL *D*54 76 92 95 108 *D*185 271 413
SUNN O)))) 432 /492
SUN RA 258
SUNSHINE POP *D*217 509
SUPERCHUNK /527
SUPER FURRY ANIMALS //*D*238 /461 /487 /488 /497 /519
SUPERGRASS *D*191 /367
SUPERSONIC BLUES MACHINE /533
SUPERSUCKERS /485
SUPERTRAMP /236 /317 /341 /361 //*D*451
SUPREMES see **DIANA ROSS**
SURF MUSIC *D*190 *D*192 204 288
SURVIVOR /323 /490 /491
KIEFER SHUTHERLAND /527
SCREAMING LORD SUTCH *D*50 //*D*241 362
STUART SUTCLIFFE 205
SWAMP DOGG /504
BILLY SWAN //*D*184
SWANS /500
SWEENEY 266
SWEET *D*66 *D*/486
SWEET SMOKE 517
SWELL MAPS //*D*149
STEVE SWINDELLS /535
SWING OUT SISTER /301 /358
SWINGING BLUE JEANS *D*40
SWORD /506
SYN /441
DAVID SYLVIAN *D*128-129 260
SYMPHONY X /339 /484

T

TAD *D*/483
TAHITI 80 /386 /499
TAJ MAHAL /418
TAKE THAT *D*168
TALES OF JUSTINE 222
TALKING HEADS *D*88
TALK TALK *D*148 491
SHEL TALMY *D*55-56 /465
THE TAMI SHOW (TV) 375
SHARON TANDY /296
TANGENT /486
TANGERINE DREAM *D*117 /183 /336 /496
TANK /382
HOWARD TATE /298
CHIP TAYLOR 430
JAMES TAYLOR /295 /342 /349
JOANNE SHAW TAYLOR /457
JOHNNY TAYLOR 252
LEWIS TAYLOR 521
MARTIN TAYLOR /352 /404
MICK TAYLOR /363
MIKE TAYLOR *D*309
ROGER TAYLOR //*D*422
TOT TAYLOR /490
!!! /467
TC&I /485
CLARE TEAL /346
TEARDROP EXPLODES *D*87
TEARS FOR FEARS *D*70 *D*124 /225 /262 435 //*D*529
TEENAGE FANCLUB *D*167 /282 //*D*468 /480 /516
TEGAN & SARA /412
TELEMAN /429
TELEVISION *D*148 *D*/473
TELEVISION PERSONALITIES *D*142
TELSTAR 409
TEMPLES /464
TEMPTATIONS //*D*150 /260
10CC *D*55-56 //*D*190 /327 /331 /362 408 /442 /504
10,000 MANIACS *D*159
TEN /528
BOBBY TENCH /427
JIMI TENOR /531
TEN YEARS AFTER //*D*221 /471
TESLA /490
TESTAMENT /504
TEST DEPT /490
MIKE TERRANA /430
TERRORVISION *D*190 /343
TEXAS *D*247 /353
THAMES TV RECORD SALE 162
THE THE *D*120 /168 /275 /430 /525
THEATRE OF HATE see **SPEAR OF DESTINY**
THEM *D*89
THEN JERICHO /401
THERAPY? *D*181 /376
THERION /333 /488 /515
THESE NEW PURITANS 416 /490
THIEVERY CORPORATION *D*312 /384
THIN LIZZY *D*99 268 /303 /388 /511
JG THIRLWELL /504
13TH FLOOR ELEVATORS *D*147
THIS HEAT *D*230
SANDI THOM /376 /446
RUFUS THOMAS //*D*194
CARROLL THOMPSON /526
LINDA THOMPSON /509 /513
RICHARD THOMPSON /283 /321 /367 513
THOMPSON TWINS *D*58 /482
STORM THORGERSON /363
TRACEY THORN /479
PHIL THORNALLEY /498
GEORGE THOROGOOD /301
THRASH METAL 269 524
THREE DEGREES /386
THRESHOLD /335 /432
THRILLS /289
THROBBING GRISTLE *D*98 282 /485 /500
THUNDER *D*142 /302 /338 /530
THUNDERCLAP NEWMAN /323
THUNDERCAT /504
THUNDERBIRDS FILM *D*167
JOHNNY THUNDERS 183 261
THUNDERSTONE /335
YANN TIERSEN /404
TIFFANY /450
TANITA TIKARAM *D*127 /487
TIL TUESDAY //*D*170
TINDERSTICKS *D*175 //*D*231
TING TINGS /401
TINKERBELL'S FAIRYDUST /367
TIN MACHINE *D*131
TINTERN ABBEY 284
TINY TIM *D*210
TIR NA NOG //*D*450
TITTY SHAKERS 414
TJM LABEL *D*126
TOMORROW //*D*187
TOM TOM CLUB 412
TONTO'S EXPANDING HEAD BAND /493
TOPIC RECORDS 511
TOP OF THE POPS (TV) 173
TOP SECRET RECORDS //*D*508
BERNIE TORME /484
TORNADOS //*D*211 278
TOTO /292 /381 /438 /476 /517
TOUCHSTONE /410
ALLEN TOUSSAINT 256
TOWERING INFERNO //*D*194
DEVIN TOWNSEND /410
PETE TOWNSHEND *D*108 /245 /337 /364
TOYAH /371 /492 /523
T'PAU *D*104
GRANT TRACY & SUNSETS //*D*210
STAN TRACY /272
TRAFFIC *D*63 299
TRAGICALLY HIP /526
TRANSATLANTIC /425
TRANSCRIPTION DISCS 529
TRANSVISION VAMP *D*119
TRASHMEN //*D*227
TRAVIS *D*249 /518
TREES /512
TREMELOES *D*47
JACKIE TRENT /512
RON TRENT /534
T.REX see **MARC BOLAN**
TRIUMPH /378 /459
TRIUMPH LABEL 186
TRIVIUM /355 /446
TROGGS *D*46 273 /377
TROJAN LABEL 251 *D*287 482
WALTER TROUT /331 /456
ROBIN TROWER //*D*185 /266 /412 /498
DEREK TRUCKS /363
TRUNK LABEL 411 526
TUBES /305 /458
MOE TUCKER //*D*151
TANYA TUCKER /496
KT TUNSTALL /416 /518
TURIN BRAKES /374
TURKISH ROCK 505
BIG JOE TURNER *D*241 340
IKE & TINA TURNER 64
JOE LYNN TURNER /304 /401
NIK TURNER /446
TURNTABLE GUIDE 457 461
HENRY TURTLE /407
TV SOUNDALIKES 326
THEMES 470
SHANIA TWAIN *D*248
12" SINGLES 503
2i's COFFEE BAR 332
2-TONE LABEL *D*122-123 171 //*D*300 363 378 395
TUXEDO /523
TUXEDOMOON /534
TWIGGY //*D*219
TWINK /511
TWINKLE *D*178
TWISTED SISTER /457
CONWAY TWITTY 82 168
TYGERS OF PAN TANG /500
BONNIE TYLER /490

U

U2 *D*51 *D*85 *D*103 *D*107 112 *D*127 145 *D*161-162 174 *D*193 *D*211 234 *D*241 257 301 326 375 *D*471
UB40 *D*78 /430 /523
UFO *D*259 /399 /439 //*D*457
UK DECAY //*D*417
UK SUBS /413 /485
ULTRAVOX *D*39 361 /377
UMPHREY'S McGHEE /502
UNDERTONES *D*77 /169 292 /387 /478
UNDERWORLD 353
UNE /496
UNITED STATES OF AMERICA /450
UNITED STATE OF MIND /517
UNIT FOUR PLUS TWO *D*71
UNITY /485
UNTHANKS /436
MIDGE URE /267 431 /500
URIAH HEEP *D*126 /258 /369 /373 /410 /489 /514 /523
UTOPIA /482

V

STEVE VAI /340 /368 /409 /495
RICKY VALANCE *D*212
RICHIE VALENS *D*76
FRANKIE VALLI 433
ADRIAN VANDENBERG /474 /506
VANDEN PLAS /447
VAN DER GRAAF GENERATOR *D*83 255 /313 *D*438 //*D*522
PAUL VAN DYK /365
VAN HALEN 334 /363
TOWNES VAN ZANDT *D*270
VANGELIS *D*217 405
VANILLA FUDGE /526
VAPORS 210 /506
VARDIS /471
DEREK VARNALS /497
SYLVIE VARTAN //*D*358
VDO *D*405
COLIN VEARNCOMBE /241
BOBBY VEE //*D*386
SUZANNE VEGA /401
VELVELETTES /308
VELVET UNDERGROUND *D*49 120 194 233 265 310 407
VENOM /250 321
VENOMINC /535
RICK VENTURA /531
VENTURES *D*48
VENUS FLY TRAP /443
MIKE VERNON *D*72-73 /324
RONNIE VERRELL 508
VERTIGO LABEL 79 123-124 314-315
VERVE *D*219
VIBRATORS *D*239 430
VIDEO /144 150
VIETNAM WAR RECORDS 275
VIEW /415
BUTCH VIG /408 /516
KURT VILE /531
VILLAGE THING LABEL *D*169
GENE VINCENT *D*70 103 //*D*213 *D*247 *D*526
VIOLENT FEMMES //*D*180
VIRGIN STEELE /487
VISAGE /372
TONY VISCONTI *D*78 /336 /530
VOGUE LABEL 471
VOICE OF THE BEEHIVE *D*119
VOIVOD /529
VOLBEAT /494
VUUR /472

W

WAILERS /508
LOUDON WAINWRIGHT III /535
RUFUS WAINWRIGHT /507
TOM WAITS *D*236
JOHN WAITE /375
RICK WAKEMAN //*D*196 /292 /360 /454 /500
NARADA WALDEN /420
BARRY WALDREP /526
JUNIOR WALKER *D*198
SCOTT WALKER *D*127 406 417 492
WALKER BROTHERS *D*47
WALKING PAPERS /423
ISOBEL WALLER-BRIDGE /521
JOE WALSH *D*405
WANG CHUNG /415 /491
WAR *D*196
CLIFFORD T WARD *D*246
LEON WARE 531
ANDY WARHOL 356
JENNIFER WARNES /453
WAR ON DRUGS /524 /533
WARPAINT /447
WARP LABEL 244
WARRANT /391
DIANE WARREN /525
DIONNE WARWICK *D*41 /281
GENO WASHINGTON //*D*253
WAS (NOT WAS) *D*157 /215 /495
WASP *D*120
WATERBOYS *D*142 /226 /336 /389 /510
PETE WATERMAN 256 //*D*438
MARRY WATERSON /471
MUDDY WATERS *D*68
ROGER WATERS *D*132 /317
SARA WATKINS /455
BEN WATT /502
CHARLIE WATTS *D*253
IVO WATTS-RUSSELL 520
WAVE PICTURES /487
JEFF WAYNE //*D*312 /356
TERRY WAYNE 530
WE ARE SCIENTISTS /454
ANDY WEATHERALL *D*257 /367 /452 /508
WEATHER STATION /514
JANE WEAVER /516
JIMMY WEBB //*D*174 /311 /373 /468 //*D*532
DIANA WEBSTER 424
WEDDING PRESENT *D*117 //*D*162 /266 337 /457 //*D*528
BERT WEEDON *D*60 /249
PAUL WELLER /154 157 *D*182 /289 322 352 *D*374 /484 506
IRVINE WELSH /426
WE SELL THE DEAD /476
KEITH WEST //*D*517
MIKE WESTBROOK //*D*471
KIM WESTON /319
WET WET WET *D*108 /344
JOHN WETTON /244
WEYES BLOOD /492
WHAM! *D*74 *D*92 220
WHAT FOUR *D*239
WHIPPETS FROM NOWHERE /477
ANDY WHITE /459
SNOWY WHITE /195 /311
STEVE WHITE /487
PETER WHITEHEAD /184
WHITESNAKE *D*56 181 /302 /325 /446 /496
MATTHEW E WHITE /523
WHITE STRIPES 174 *D*291
BOBBY WHITLOCK /388
SLIM WHITMAN *D*172
MARVA WHITNEY *D*390
WHO *D*53 *D*66 *D*76 79 84 126 164-165 179 //*D*181 /192 203 211 215 *D*228-230 *D*241 246 255 263 268 277 337 /364 377 392 411 *D*454 /495 523
JANE WIEDLIN *D*111
VINCE WILBURN JR /497
WILCO /489
KIM WILDE *D*99 //*D*169 /307 /526
MARTY WILDE /275 /494
WILDE FLOWERS 186
WILDHEARTS //*D*195 /370 /403 /469 /479
WILD TURKEY //*D*200
WILD, WILD KLUBS 239
ANDRE WILLIAMS /456
ANDY WILLIAMS /251
HANK WILLIAMS *D*125 395
JOHN WILLIAMS /421
KATHRYN WILLIAMS /461 /534
LARRY WILLIAMS *D*133
LUCINDA WILLIAMS /506 /529
MAURICE WILLIAMS /436
PAUL WILLIAMS //*D*479
ROBBIE WILLIAMS *D*245 256 262 305
CHUCK WILLIS /477
IAN WILLSON /508
BILL WILSON /408
BRIAN WILSON /185 303 /310 341 /354 381 /429
CASSANDRA WILSON /440
DENNIS WILSON 351
FRANK WILSON 362
GARY WILSON //*D*467
JACKIE WILSON *D*56 /429
STEVEN WILSON /451 /515
AMY WINEHOUSE *D*360 392
PETE WINFIELD (327)
WINSTON'S FUMBS //*D*402
EDGAR WINTER /297 /456 /532
STEVE WINWOOD *D*121 189 /351 /385 /415 /419
WIRE *D*100 /414
MARK WIRTZ *D*188
WISHBONE ASH *D*186 /344 /357 /365 /397 /447
BILL WITHERS /326 408
WITHIN TEMPTATION /315 /342 /425 /432 /503
WOLF ALICE /520
BOBBY WOMACK *D*77 405 *D*418
STEVIE WONDER *D*47 *D*82
WONDER STUFF *D*124 /258 /498
WONDERWALL /233
RONNIE WOOD 228
ROY WOOD *D*80 //*D*179-180
DONOVAN WOODS /512
WORD /441
LYLE WORKMAN /518
WORLD GOES ROUND /514
LINK WRAY *D*85 /168
WRECKLESS ERIC /305 /447 /492
RICK WRIGHT *D*132 //*D*206
WRITING ON THE WALL *D*201
WURLITZER LABEL *D*227
ROBERT WYATT *D*80 /154 /345 /449
WYCHFOLK /444
ZAKK WYLDE /297 /436
BILL WYMAN /231 /261 /442 /480
PETER WYNGARDE //*D*206

X

XIU XIU /517
XOTIC MIND LABEL 196
X-PRESS 2 /338
XPROPAGANDA /533
X-RAY SPEX *D*123 /197 /368
XTC *D*135 //*D*209 261 /272 /318 *D*406 /455 /500

Y

Y&T /383
AKIKO YANO /495
YARDBIRDS *D*68 *D*134 *D*152 /215 /353 452 /492
YEAH YEAH YEAHS /368
YELLO /431 //*D*511
YES *D*98, 221 //*D*249 269 /288 /292 /328 /338 /360 /369 /389 /397 /482 /500 /511
YO LA TENGO 476
JAMES YORKSTON /490
YOU ME AT SIX /515
NEIL YOUNG *D*143-145 176 *D*192 200 //*D*203 253 272 278 401 *D*507
PAUL YOUNG *D*50 /452
YOUNG GODS /502
YOUNG GUN SILVER FOX /485
YOUNG RASCALS //*D*463
YOUTH /528

Z

STEVEN VAN ZANDT /531
DWEEZIL ZAPPA /421
FRANK ZAPPA & MOTHERS OF INVENTION *D*61 *D*93 *D*118 *D*165 *D*171 *D*177 *D*191 199 205 251 266 /362 *D*461 469
ZERO 7 /487
ZIOR //*D*417
ZIPPS /442
MIKE ZITO /503
ZODIAC MINDWARP /386
ZOMBIES *D*50 /309 /347 /489 /505
ZOOM LABEL *D*74
ZOOT MONEY /495
ZTT LABEL *D*110-112 301
ZUCCHERO /482
ZZ TOP *D*103 /414 /490

From The Vaults

Reissues, remasters and compilations

Presidential Suite

San Fran punks' influential debut sounds as fresh as ever. *By JR Moores.*

Dead Kennedys

Fresh Fruit For Rotting Vegetables – The 2022 Mix

★★★★

Cherry Red BRED 855 (CD, LP)

The impact of Dead Kennedys' debut album stretches so far and wide it's barely calculable. If in any doubt, head straight to the "Yakety Yak" chapter towards the end of Alex Ogg's book on the subject. It contains testimonial quotes from cross-generational musicians, writers, actors, artists, filmmakers, comedians and at least one celebrity hair groomer. Some of these names are as expected as outright lies at a Trump rally, such as Billie Joe Armstrong of Green Day fame. Whether you like either record or not, it doesn't take Noam Chomsky to draw a direct line between *Fresh Fruit For Rotting Vegetables'* grimy provocations and Green Day's grandiose *American Idiot* of 2004. Ogg also lists plaudits from thrash metallers, alt-rockers, the uncategorisable Ween, even house and techno acts, plus Massive Attack. The latter's style may sound galactically distant from Californian hardcore, but the Bristolian trip-hoppers loved the way Dead Kennedys shunted punk in intriguing directions, both in terms of songwriting and production. The two acts' politics chimed quite closely as well.

First released in 1980, *Fresh Fruit…* contains plenty of contemporary references. Governor Jerry Brown's presidential ambitions are lampooned on California Über Alles. Elsewhere, the radical sincerity of Jane Fonda is questioned. The album's major themes have retained relevancy since its day of release, however, and not just because Hollywood stars continue to fly back and forth across the oceans in private jets while scolding the rest of humanity for its moral failings. While it helps explain *Fresh Fruit…*'s enduring resonance, it's pretty shocking how pertinent those darkly humorous lyrics remain.

To advertise the sarcastic single Kill The Poor, the band's UK label (Cherry Red) took a photograph from the Conservative Party conference and airbrushed the song title onto the party banner. If the Tories were truly honest, they'd have adopted it as their official anthem ever since. As Russia and the West bump chests once again, Dead Kennedys' aggrieved fantasies about nerve gas deployment and neutron bombs are as realistic and foreseeable as ever. I Kill Children draws on America's world-beating propensity for generating mentally unhinged mass murderers. Those stats keep rising, kids. Landlords haven't got any less lynchable.

The sardonic words, warbled with gusto by Jello Biafra in his role as Uncle Sam's answer to Johnny Rotten, have their perfect foil in the music, which shouldn't be overlooked, either. Later albums showed even greater sophistication. Here, already, we find surf licks, tempo shifts, sinister psychedelia, atmospheric Morricone-isms and far more than the standard three chords inserted into the punk-rock template with such playfulness and daring, it's no wonder how many eyebrows were raised. Chemical Warfare's mid-song lurch into Juventino Rosas' 19th-century waltz Sobre Las Olas is one of the less subtle examples, while Ill The Head basically invents math-rock.

There are no bonuses here, so the new mix by Chris Lord-Alge is the selling point, along with a fancy booklet containing short essays and quality photos. Even estranged vocalist Biafra has let slip, in his lengthy public statement urging fans not to buy the package, that "the sound is a little fuller, a little warmer, with a little more bottom end". Whether it warrants a purchase will depend on your bank balance, record collection as it stands, and where your loyalties lie in The Great DK Schism.

New mix or not, *Fresh Fruit For Rotting Vegetables* is an absolutely essential album and, if anything, its enduring potency just got a little more sonically powerful.

Q&A

Guitarist East Bay Ray reflects on *Fresh Fruit…* and rotten vocalists.

When you were first touring the UK, you were banned from Dundee because the band name was deemed so offensive…

I don't know what's going on in Dundee but that was over 40 years ago so they might have a new city council by now. People misunderstand the name. When JFK got elected, there was this hope that things would change for the better. He got assassinated, and then Robert Kennedy did, too, so the hope of the American Dream got shattered a bit. The name was a tribute to the hope that they brought. It *was* shock tactics to get people's attention. But it was also something deeper.

> "There's a certain party who thinks *he* did everything"

Were your influences broader than other guitarists in the punk scene?

I don't know the influences of other guitarists but, yes, my influences are very wide. When we were writing songs on Klaus [Flouride]'s sofa, I would drive across the Bay Bridge to San Francisco and I would listen to Merle Haggard because he's a great songwriter. I'd listen to almost everything, except maybe jacuzzi jazz. I don't really listen to prog rock but it doesn't enrage me like jacuzzi jazz does.

What are the differences in the 2022 mix?

When we made *Fresh Fruit…*, we didn't really know what we were doing. We did the best we could. We were craftspeople. We worked hard on it. But it was very boxy-sounding. To my ears, there's a little more oomph in the bottom. You can separate the parts better. But it still rocks out. I think Chemical Warfare shows it the most. They may not know why, but everybody I've played it for can hear the difference. It's more three-dimensional. You can hear the playing better, in a way. You can hear what geniuses we are! "I'm a genius! I'm a genius!"

Jello has helped publicise it with his long statement in objection.

His thing is, he has to cut down others to feel good about himself. He was sent the mixes. He was sent the artwork. He never sent a comment back. Then he plays the victim, claiming nobody told him about this. That's not true. That's designed to make him look good and us look bad. It is frustrating. To me, the band was a collaboration. Everybody brought something into it. But there's a certain party who thinks he did everything. He's triggered a lot of trolls. Trump has his Trumpsters. I'm trying to figure out how to say "Biafra-sters" but it doesn't roll off the tongue. They come out with these lies, like he wrote all the songs. It's bullshit.

What does punk rock mean to you in 2022?

Punk rock was kind of a marketing creation of Malcolm McLaren so it had an odd birth, so to speak. The way I look at it is punk rock is like a spectrum. At one end, you have Sid Vicious which is kind of ignorant, nihilistic and self-destructive. At the other, you have Johnny Rotten, who is smart, sarcastic and critical. Dead Kennedys were more at the Johnny Rotten end of the spectrum. *As told to JR Moores*

Dead Kennedys circa 1980 (l-r): East Bay Ray, Jello Biafra, Klaus Flouride, Bruce 'Ted' Slesinger

Oh Bondage! Up Yours!

Enlightening and energised round-up of OG riot grrrls. *By Chris Roberts*

Skinny Girl Diet: the trio's track Silver Spoons features on a brilliant collection

Various Artists (Vivian Goldman Presents)

Revenge Of The She-Punks (Compilation Inspired By The Book)

★★★★

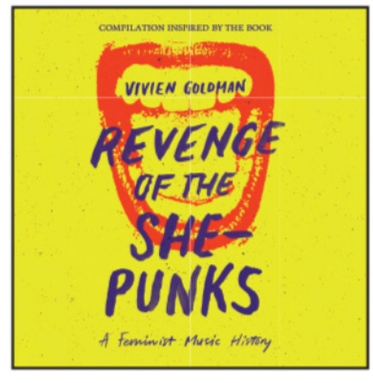
Tapete TR 526 (2CD, 4LP)

As writer, musician and industry-subverter, Vivian Goldman suggested in her book – to which this album is effectively an accompanying playlist – that punk was/is a "spirit, rather than adherence to the venerated concept of the genre as only a frenetic full-frontal sonic attack". The music here, while predominantly from that school and era, does offer signifiers from a few more recent uprisings, and sometimes steers away from the Anglocentric, casting its net across other countries. But, of course, the collection is about more than music, being implicitly and explicitly a feminist statement. It doesn't seek "revenge" in a simplistic B-movie death-to-all-men way, but in showcasing its array of exciting sounds reminds us of – or hips newcomers to – the great strides made by pioneers of the past. It can be easy (for a white male) to be complacent these days, as female acts boss the charts, and think: job done. Then (as Goldman points out topically in the notes) women's basic human agency comes under attack in America (and elsewhere) and it's blindingly obvious that creative female voices need ever more amplification.

Ach, there's a danger here of getting bogged down in overcautious, cancellation-paranoid, university essay-speak. So let's cut sharply to the actual tracks, which chiefly glow with the nervy glamour of post-punk's invention and industry. The Slits have been much eulogised of late, but Au Pairs – here represented by the clipped white funk of It's Obvious – merit more platforming. That infectious "equal, but different" refrain hits its bullseye now as it did in 1980. Bush Tetras' Too Many Creeps and The Raincoats' No-One's Little Girl catch that spirit, too, winning victories which many take for granted now but were, to a degree, startling at the time. That more splash is needed to make an impact in the current climate only confirms the advances they made.

The album's split into four categories: Identity, Money, Love and Protest. It's debatable whether this idea works: some cuts feel as if they'd sit – or stand, bounce, or run – more powerfully in a different section from the one they've been assigned. The voices anyway just leap over such over-thought fencing. X-Ray Spex's Identity roars, while less celebrated intrigues such as Fea's Mujer Moderna and Fértil Miseria's Visiones de la Muerte are illuminating. The darkest moment comes with Rhoda with The Special AKA's rape narrative The Boiler, one of the most harrowing and unlikely (and therefore laudable) UK Top 40 hit singles ever.

Crass and The Poison Girls have more in the way of melody and rhythm than one might have misremembered, while Goldman's own Launderette (co-produced by John Lydon) is beatnik jazz poetry disguised as Ladbroke Grove reggae. Bona fide superstars Grace Jones, Blondie and Patti Smith are present too; Goldman's old flatmate Chrissie Hynde, oddly, isn't. After The Selecter and The Mo-dettes, there are some nods to later years – Neneh Cherry, Sleater-Kinney, Skinny Girl Diet, Big Joanie – but the compilation's heart is in drawing our attention to lessons learned from history. Correction: *her* story. It's an absorbing, enriching assemblage of tales.



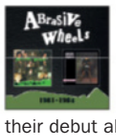
Abrasive Wheels

Abrasive Wheels 1981 -1984

★★★★

Captain Oi! AHOYXCDD 386 (2CD)

Leeds punks' original line-up collated



Although formed in Leeds in 1976, this quartet didn't release their debut album *When The Punks Go Marchin' In!* until 1982, but their loyal following ensured it deservedly went to No 3 on the UK Indie Chart. Their second LP *Black Leather Girl* was released in 1984, and featured The Prisoner, which went to No 27 on the Indie Chart, Jailhouse Rock (No 13) and CD bonus track Banner Of Hope (No 10). This set, which contains everything recorded by the original Abrasive Wheels line-up, also includes the blistering Army Song single, first released on the band's own ABW Records imprint, then reissued by Riot City on red vinyl, the tuneful but powerful Burn 'Em Down and the speedily breathless Vicious Circle. A welcome rehabilitation for an underrated 80s punk force. *Shane Baldwin*

Blind Willie McTell

Statesboro Blues – The Early Years 1927-1935

★★★★

Document DOCD 5677 (3CD)

Blues icon's formative years

Born in 1898, street singer Willie McTell was the master of the 12-string guitar. RCA signed him as an answer to Paramount's Blind Lemon Jefferson and between 1927 and 1935 he recorded blues classics for Columbia, Okeh, Victor and Decca including Mama, 'Taint Long Fo' Day, Love Changing Blues, Razor Ball and Broke Down Engine. But his song Statesboro Blues drew McTell to a wider rock audience. In 1968, Taj Mahal cut it on his debut album; The Allman Brothers Band made it a centrepiece of their live shows in 1971 and Bob Dylan wrote a glowing tribute to Willie on a track featured on 1991's *The Bootleg Series Vols 1-3*. Re-mastered with extensive sleevenotes, this is the McTell motherlode. *Tony Burke*

Albert Collins

Cold Snap

★★★★

Alligator 4752 (LP)

Feted axeman's mid-80s set revisited

Known for his intense blues guitar-playing, Albert Collins' 1950s and 60s singles appeared on small Texas labels and were instantly recognisable through titles like Frosty, Defrost and Sno Cone. Championed by Canned Heat's Bob Hite, he joined Imperial Records in 1968, playing the Fillmore West and becoming a fixture on the burgeoning rock festival scene. When Tumbleweed Records (who he joined in 1971) folded, he worked in construction until 1978 when he was rescued by Bruce Iglauer of Chicago's Alligator Records. Dubbed The Iceman and The Master Of The Telecaster, he didn't look back. Albert's stinging guitar and vocals are upfront on tracks such as Cash Talkin' (The Workingman's Blues) Bobby Kimble's A Good Fool Is Hard To Find and Jimmy Liggins' I Ain't Drunk. With Jimmy McGriff on organ and re-mastered from the original 1986 tapes, this Grammy-nominated set is definitely one to check out. *Tony Burke*

Photo (Skinny Girl Diet): Joe Dilworth

Miles Davis
That's What Happened 1982-1985: The Bootleg Series, Vol. 7
★★★★
Sony/Legacy 19439863841 (3CD, 2LP)
Lost gems from the Dark Magus' vaults

Miles Davis' musical rebirth in 1981 was miraculous given the ill-health and cocaine dependency that had derailed his career in the second half of the 70s. But his new sound wasn't to everyone's liking, especially some of the jazz critics who couldn't get to grips with the trumpeter's blend of electric avant-funk and contemporary pop. But, as this fascinating collection of unreleased studio outtakes together with an unheard Montreal gig from '83 shows, his desire to break new ground and take jazz to previously undiscovered destinations was as strong as it had ever been. The blistering live concert, with Miles alternating between horn and synths, exudes a hypnotic visceral intensity though, ultimately, it's the studio material – which varies from gnarly fusion grooves to crystalline ballads – that excite the most. *Charles Waring*

Dinosaur Jr
SeventyTwoHundred Seconds (Live on MTV 1993)
★★★★
Cherry Red BRED 848 (12")
Proto-grungers' television set

By 1993, Dinosaur Jr had paid their dues and were benefitting from the breakthrough success of the grunge bands they'd inspired. Founding bassist Lou Barlow had already departed and drummer Murph would soon leave too. Singer and guitar wizard J Mascis wasn't going to throw away all the hard work he'd done, in his own languorous way.

Interestingly, this MTV showcase contains only one song from the same year's *Where You Been*, Dinosaur's second major label album and the least muggy set they'd ever recorded. It even opens with one of the slowest songs from 1985's lesser-loved debut LP. The appearance of three more older numbers emphasises the continuity between the band's underground era and Dinosaur Phase II. *JR Moores*

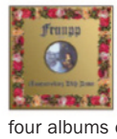
Eyeless In Gaza: is something amusing you, boys? Care to share it with the rest of the class?

Photo (Skinny Girl Diet): Joe Dilworth

Eyeless In Gaza
Skeletal Framework (The Cherry Red Recordings 1981-1986)
★★★
CRCDBOX 128 (5CD)
Conceptual repackaging for experimental duo

Thematically partitioned into sub-genres ('Rock & Rhythmic', 'Pop Tunes', 'Ballads' 'Atmos-Songs' and 'Experiments Improv') this 5CD retrospective illustrates how the splintering of the post-punk landscape enabled imaginative groups like Eyeless In Gaza to flourish in their own multi-dimensional worlds. After switching from Rough Trade to Cherry Red in 1981, the duo (Martyn Bates and Peter Becker) gradually became more experimental, employing greater use of exotic instrumentation and creating something far more abstract and adventurous, always defying easy categorisation. Looking Daggers could be Young Marble Giants on steroids, Sixth Sense is stately gothic, New Risen a well-crafted pop tune *à la* China Crisis, while Sun Like Gold is a curiously archaic tape experiment. Nicely packaged with Bates' personalised reflections on each track. *Johnnie Johnstone*

Fruupp
Masquerading With Dawn
★★★★
Bad Pressings 2-LP BP 33 001/002 (2LP)
Destroyed live album finds an alternative



Fruupp were a Northern Irish progressive rock band who released four albums of expansive progressive rock between 1973 and 1975. In 1976, they were supposed to release a live LP recorded at Friars in Aylesbury but the master tapes got destroyed in a house fire. Thankfully, a fan had the presence of mind to tape the gig and, nearly 50 years later, it now sees the light of day. Although the audio source is understandably far from perfect, the music is sublime. The extended beauty of tracks such as Masquerading With Dawn, Lord Of The Incubus and Gormenghast sound amazing and show that the band always performed with power and panache. Released on CD or vinyl with liner notes and lyrics, this is a must have for progressive rock fans. *Ian Shirley*

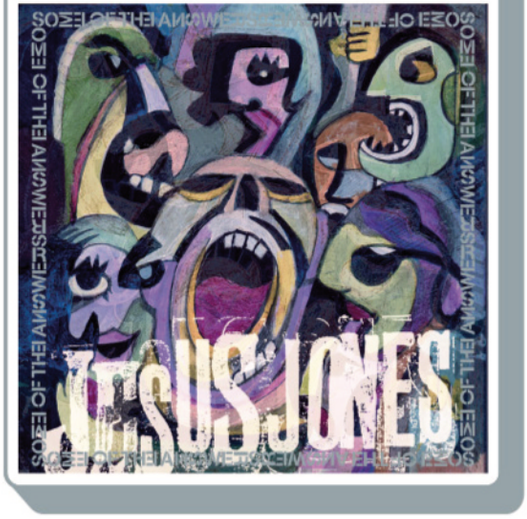
NOW ON edsel RECORDS

Formed in **London in 1988**, **Jesus Jones blended rock with the technology of dance music**. Armed with **a sampler**, a slew of **catchy melodies**, a **belligerently confident attitude** and some **energetic stage performances**, the band were quickly spotted and signed by **Food Records**.

This 200 track, 15 CD book set compiles material from the band's entire career – from the **frenetic, sample-heavy blasts** of the late '80s, right up **to (almost) the present day**. Aside from the original **six albums (Liquidizer, Doubt, Perverse, Already, London** and **Passages)**, there are **131 bonus tracks – mixes, unheard demos, b-sides** and **oddities, band-selected favourites** and **material from all corners of the catalogue**.

The band enjoyed a **dizzying array of UK hit singles through the 90s**, with many of them also enjoying **huge success across Europe and US**: **"Info Freako", "Right Here Right Now", "Never Enough", "Bring It On Down", "Real Real Real"**, **"International Bright Young Thing", "Who? Where? Why?", "The Devil You Know", "The Right Decision", "Zeroes and Ones", "The Next Big Thing"** and **"Chemical No.1".**

In the **12x12 booklet,** keyboard player **Iain Baker** provides **revealing track-by-track annotation**, as well as **in-depth essays for each of the band's albums**, to guide you through the journey and provide the context for the music. This book set also features **artwork from the band's long-time collaborators Stylorouge**, who fashioned so much of their **original identity**.



great music then great music now!

order now from
amazon.co.uk

Edsel Records is a division of the Demon Music Group Ltd, London W12 7FA. www.demonmusicgroup.co.uk
Follow us at www.facebook.com/Edselrecords

REGGAE COLLECTOR

By Mike Atherton

In the mid-70s, militant roots styles dominated the dancefloors and sales charts of the UK reggae world. But, as Prince Buster once observed in an album sleeve note, "It's the decade of the 70s and the nation clamours for the music of the 50s". Young fans, seeking an antidote, yearned for a return to the themes of love and affection of yore, and a talented group of UK musicians responded by creating the phenomenon which became known as Lovers Rock, celebrated here on the double album ***Lovers Rock*** **(★★★★★ Trojan).** Louisa Mark, from Kensal Rise and 14 years old, set the ball rolling in 1975 with I Caught You In A Lie and, as this gatefold-sleeved double album shows, she was soon joined by other young singers, mostly female and often produced by the ubiquitous Dennis "Blackbeard" Bovell. He masterminded tracks such as Janet Kay's pop smash Silly Games, appearing here alongside numbers by sveltely soulful Carroll Thompson and sweetly-harmonising trio Brown Sugar.

Trojan have extended the scope of the album to cover romantic reggae by Jamaican artists, including Dennis Brown, Delroy and particularly Gregory Isaacs, whose lusciously ladykilling Night Nurse is a classic of the genre. But they haven't found room among the 24 tracks for such UK Lovers Rock stalwarts as 15-16-17 and T.T. Ross; perhaps they're keeping them in reserve for a second volume.

The most comprehensive reissue programme of Duke Reid's Treasure Isle productions approaches its end with two new double CDs from the assiduous Doctor Bird label. The Duke had been in the forefront of the Jamaican recording industry with his hot ska of the early and mid-60s, his cool rocksteady from later in the decade, and his ground-breaking sides by master toaster U-Roy in 1970. By 1972, he'd lost a little ground to newer and younger rivals, but much good music still came out of his Bond Street studio, as ***Super Bad*** **(★★★★ Doctor Bird)** shows.

The set emphasises the work of well-known artists who recorded for Treasure Isle without amassing enough sides to make an album, most notably Cynthia Richards who impresses with the liltingly romantic Sentimental Reasons, the steamily exotic Aily I and the vibrantly soulful Clean Up Woman, though the failed funk of Jungle Fever is an under-use of her talents. Master guitarist Lyn Taitt offers an accomplished version of Santana's Samba Pa Ti, and big names like Pat Kelly and, surprisingly, Toots Hibbert rub shoulders with lesser lights such as The Eagles whose Rub It Down has more than a hint of Hibbert's Monkey Man.

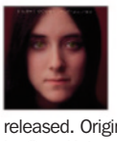
By 1973, as Duke Reid got older and became unwell, the label's release schedule had slowed down and ***Never Ending Songs Of Love*** **(★★★ Doctor Bird)** gathers 24 of his final productions, with the second disc being filled by their dub versions mixed by Errol Brown. The set's subtitle "Hits and misses from Treasure Isle" is revealing: with house band The Supersonics gone and a diminished artist roster, the label was no longer making such an impact in the market place. But good music was still coming out of Bond Street. Some of it harked back to the jumping boss reggae style of five years earlier, such as The Mello Lads' Chatty Chatty Mouth and The Black Brothers' Donkey Bray, which is essentially the same song as Prince Buster's Tie The Donkey's Tail. In other cases, the music is more up to date, like Claudette Miller's reggaefication of Betty Wright's 1974 US hit Tonight Is The Night, one of Treasure Isle's last big sellers.

Roman Stewart impresses with his cool version of the US country song Wolverton Mountain, and the obscure Sly Roker takes country a step further with the oddly appealing Like Hollywood Humpty Pumpty. This shouldn't be the first Treasure Isle album you buy, but with its profusion of rare, often previously unreissued tracks, it's a valuable chapter in the Duke Reid story.

Prince Lincoln Thompson started his recording career with rocksteady vocal group The Tartans, whose big hit was Dance All Night. By the time he formed **THE ROYAL RASSES**, however, his lyrics were hewn from sterner stuff, as the group's second album ***Experience*** **(★★★★ Burning Sounds)** shows. Recorded at Harry J. Studio in Jamaica and vigorously promoted over here when released on United Artists' reggae offshoot Ballistic, the set came close to promoting the Prince to the big league, and it's easy to hear why. Melodic, ear-catching songs with devoutly Rastafarian lyrics, such as Slave Driver and Walk In Jah Light, are backed by richly rolling rhythms from a hefty all-star band, perfect backdrops for Thompson's impassionned, vibrato-edged high tenor tones. The whole is a most uplifting listening experience, and one of the best roots reggae sets of its time.

In 1983, vocal trio **THE HEPTONES** found themselves far from their familiar recording locations, making an album at Black Star Studios in North London for producer Count John Lynch, who gathered together leading local sessioneers such as Matumbi's drummer Jah Bunny and bassist Hughie Izachaar from Dub Syndicate On ***In A Dancehall Style*** **(★★★ Burning Sounds)** they create bright, vibrant rhythms behind the group, whose ten self-penned songs offer a mixture of celebratory numbers like Music Vibes and My Home Town, and more downbeat material such as Feeling Busted and Teardrops. The Heptones' trademark elegant, immaculate harmonies are a constant throughout the album, which ends on a high point with the heartfelt, evocative and striking Distant Land.

Linda Hoover
I Mean To Shine
★★★★
Omnivore Recordings OVCD-465 (CD, LP)
Singer-songwriter's lost work: steely Danielle!

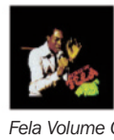


Over 50 years after it was recorded, Linda Hoover's album is finally released. Originally produced by Gary Katz and featuring future Steely Dan members including Walter Becker and Donald Fagen, the album contains five superb Becker/Fagen songs, including one co-write with Dorothy White, the jauntily ambivalent Roll Back The Meaning. These five songs, such as Jones and the title track, may be familiar to some, although Turn My Friend Away is an utter rarity. Hoover and the band are excellent throughout and her three compositions, including the expressive Mama Tears, are great examples of the singer-songwriter genre. Elsewhere, Becker/Fagen's Roaring Of The Lamb finds them deeply enigmatic. With other highlights including informative sleevenotes, versions of In A Station and 4+20, this album deserves celebration. *Steve Burniston*

Paul Jones
The Blues
★★★★
Umbrella PJBROLLYCD 1 (CD, 2LP)
Man(n) of many talents showcases his versatility

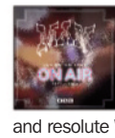
A personal selection rather than a Best Of, this generous 21-track compilation gives an idea of Jones' six decades operating in his chosen genre. Ironically, he is hanging up his Blues Band hat but continuing with Manfred Mann reformation outfit the Manfreds; both acts are represented here, along with solo material and cuts with Mick Pini and Guido Toffoletti's Blues Society. Deliberately non-chronological sequencing keeps up the interest, while frank and informative sleeve notes add to the attraction. It's unlikely fans of this evergreen 80 year-old will possess all of these tracks, especially the likes of 1972 rarity The Pod That Came Back, so the attraction is obvious. His wide-ranging Radio 2 blues programme was required listening for many years, and so is this. *Michael Heatley*

Fela Kuti And Africa 70
Roforofo Fight: 50th Anniversary
★★★★
Partisan Records KFR 20068 (2LP)
Afrobeat icon at his peak



When *Roforofo Fight* was originally released outside of Nigeria, across two albums *Music of Fela Volume One* and *Volume Two* in 1972, Kuti's reputation as one of West Africa's greatest – and most controversial – musicians was going global. *Roforofo Fight* continues the roll begun with *Fela's London Scene,* that was to reach its zenith on *Roforofo Fight*'s successor *Afrodisiac*. Although the intensely layered, rhythmic groove is at once unmistakably his, it still manages to sound so remarkably fresh. Recorded in Lagos, the four tracks are augmented by the non-album singles, Shenshema and Ariya. This is protest music that leisurely reaches a state of grace; Tony Allen's drumming can render listeners speechless, and the interlocking guitars of Segun Edo and Tutu Shorunm form the backbone of this dynamic Afrobeat. *Daryl Easlea*

Man
Life On The Road: On Air (1972 – 1983)
★★★★
Esoteric ECLEC 62814 (4CD/DVD)
Live, man. In session, man



Dubbed the ultimate hippie band, because of their shapeshifting and resolute Welshness, as the 70s gets constantly re-written and canonised, Man frequently fall outside all the received narratives, being neither prog, space, boogie or heavy metal enough. In reality, they incorporated all those genres and more. Perhaps it's tunes such as Brazilian Cucumber Meets Deke's New Nose – a marriage of Careful With That Axe Eugene, *Monty Python* and the Mumbles (*Swansea's*

Post-Millennial Tension

Wilco

Yankee Hotel Foxtrot (Deluxe Edition)

★★★★★

Nonesuch 0075597910650 (8CD/2CD, 11LP/7LP/2LP)

Wilco: totally nailing the "intimidating theatre usher" look

The story of *Yankee Hotel Foxtrot* is irresistible. In short: the great American band of their generation make their finest album to date, their label drops them after hearing the final version, said album leaks and becomes an internet phenomenon, a division of their original label wins the bidding war to release it, the album goes on to become their most successful. Along the way, a new Wilco emerged as increasingly fraught inter-band relationships pushed creative dynamo Jeff Tweedy to take control. And on its eventual release – a week after 11 September 2001 – Tweedy's frazzled, off-kilter pop songs resonated with a United States shook to its core. Some lyrics (notably Jesus Etc's "Tall buildings shake/Voices escape singing sad, sad songs…" and "Skyscrapers are scraping together") even seemed to pre-empt the tragic events of that day, a cosmic coincidence that gave *Yankee Hotel Foxtrot* an extra heft.

It's a compelling tale that has been told expertly elsewhere, from *I Am Trying To Break Your Heart*, Sam Jones' superb fly-on-the-wall documentary of the sessions, to Bob Mehr's enlightening sleevenotes for this release. What's been less clear in the past is the musical story: how Wilco arrived at the sound of *Yankee Hotel Foxtrot,* a place of tricksy time signatures, radio interference, spaced-out ballads, dead-eyed power pop, babbling electronics and exquisite songs informed by existential doubt.

This deluxe edition underlines what an achievement that was. Four of its eight CDs (other iterations are available, but this gives the fullest picture) are devoted to demos and alternate takes of *YHF* material, along with songs that didn't make it. Taken as a whole, it's a fascinating document of how an album – a cohesive statement rather than a disparate collection of songs – is formed.

Early in the recording sessions, Wilco are feeling for the kind of album they want to make, the sort of band they want to be. The heartwrenching piano ballad, Cars Can't Escape, and the lush, poignant pop of Venus Stopped The Train could've formed the basis for *Summerteeth: Part Two*, yet they didn't make *YHF*, along with a clutch of songs that lesser bands would do very bad things for (Not For The Season, A Magazine Called Sunset, Let Me Come Home, Anniversary).

Over the course of the set, songs are tried every which way. Kamera is given a Wall Of Sound-like treatment complete with crashing drums and flamenco-ish driving guitar. Later, it's attempted as a strident, organ-led number with a strong hint of the Attractions. Elsewhere, there's a fuzzed-up version that nods (perhaps unintentionally) to My Sharona. Going back to the woody, clipped groove of the final version afterwards is a revelation – it's as if each of the takes hints at an album Wilco *could've* made. You realise they ended up making exactly the right decisions.

There's not enough space here to list all of the moments that'll make long-time Wilco fans' heads spin, so here are a few: the early versions of *A Ghost Is Born*'s Hummingbird, one of which sounds like an approximation of Sebadoh playing *Pet Sounds*; the backing track of Reservations on Disc Five in all its slow-motion-Joe Meek glory; the ragged beauty of the stripped-back demo of Poor Places on Disc Two; Disc Four's Jesus Etc as Tweedy feels for the lyrics, the song coming to life before us.

The other discs in the set feature the final album remastered; a radio session and interview from the day of release; and a vital live set from July 2002, all of which will be required listening for fans. The real joy here, though, is to be found in those four discs of experimentation and soul-searching that lay bare the creation of a landmark in American music.

Q&A

Jeff Tweedy on hearing long-lost tapes, testing the walls for weaknesses and the "Garden of Eden"

How was it hearing the session tapes?
It had definitely been a while since I'd heard a lot of the material in the box. I think there are some things that I've *never* heard – things that we'd not really taken any time to re-evaluate. It's really fun and interesting for me to hear things that I don't have any memory of making. I can react to them the way anybody else would.

What do you hear in the band on those tapes now?
We were just trying to find the edges and parameters of what we were capable of. I still think that that's the ideal place to be in the studio. And as a creator, I think you should always be pushing at the boundaries of what you're capable of and trying to discover something that you weren't aware you could do. That's kind of the whole point. *Summerteeth* and *Being There* had done a lot of that, and *Yankee…* took it to an extreme. So there are so many wrong turns. And, you know, testing the walls for weaknesses. Maybe we were looking for a way to break out of the box that we were in. I just don't think that the conventional rock band sound was very appealing to us, or something that we would have ever aspired to.

How did Jim O'Rourke's final mix shape the album?
Jim brought the whole thing into focus, which is an idea that's contrary to people's perception of his work and how it relates to what we do. Often people attribute the experimental nature of some of the music on *Yankee…* to Jim's involvement, when it is really kind of the opposite. It was a grab-bag of failed experiments that he was handed. He found the pop songs in the material and a cohesiveness that we were struggling to find ourselves.

And *YHF* saw the introduction of Glenn Kotche on drums. How did that change things?
Jim O'Rourke introduced me to Glenn and I guess it was kind of, like, the Garden of Eden – once I knew what it was like, there was no getting rid of the knowledge of playing with him, with someone capable of approaching the drums with such a unique and singular talent. Ken Coomer was a great drummer, so him leaving was a sad situation, but having the chance to collaborate with Glenn was something I really could never have turned my back on. It was so exciting and transformed the band.
As told to Jamie Atkins

seaside resort – Gower Ed) – that undermine their status. This collection of surviving audio and visual sessions illustrates their remarkable way with a jam, how unconcerned at times with song structures and length, yet never losing sight of a snappy pop sensibility. It could even be argued that they were the Mogwai of their day. Albeit a very bluesy, good-rockin' version. *Daryl Easlea*

Manic Street Preachers

Know Your Enemy

★★

Columbia 19439988681 (3CD, 2LP)

Adding new faults to the Manics' great folly

Although it torpedoed the Manics' commercial peak, 2001's sprawling sixth album was a wild and wonderful adventure. It was impossible to predict what was coming next: sunshine pop, agit-punk, playful funk, goth, grandiose balladry. The reissue splits the album in two, as originally intended. The relatively commercial rock is on disc one, experiments on disc two, with a demos CD added. The previously unreleased, menacing Studies In Paralysis and epic Rosebud are inserted in the middle. It should have all worked, but the vinyl edition is a disgrace. Omitting the demos and alternative Tom Lord Alge mixes is understandable. Dropping seven of the other songs and squashing the second disc's 12 songs onto one LP isn't. It makes an overdue reassessment a shoddy compromise: 21 years on, the enemy is Sony.
John Earls

Photo (Wilco): Sam Jones

SOUL COLLECTOR

By Lois Wilson

The Jetstar label was initially set up as a vehicle to put out singles by East Dallas singer, songwriter and producer Bobby Patterson, four – including his 1966 copper-bottomed classic What's Your Problem, Baby? – appear on ***Jetstar Records: The Soul Sides*** (★★★★ **Sundazed**), a 15-track compilation of just that, John H Abdnor Snr's label's soul 45s. It also features cherry picks from Beamon Young, Abner Haynes and The Mustangs but it's the tracks by Alder Ray Mathis that bring the house down. These are I Want To Get Married, her country soul remake of the song she first sung with girl group The Delicates, here recorded at Fame studios with backing by The Fame Gang it puts her on a par with Candi Staton; Take Me Baby (penned by Vernon Garrett), a tough sister funk number and the previously-unissued What About Me and I Don't Need But One Man, the first a blistering holler, the second more bluesy R&B and filled with feeling.

MACHINE were a funk trio – singer/guitarist Michael Watson, bassist Curtis McTeer, drummer Donald McCoy – who honed their craft as the house rhythm section at New Jersey's All Platinum Records behind The Moments, The Whatnauts, Linda Jones et al before issuing their sole album, 1972's ***Machine*** (★★★★ **We Want Sounds**) for Sylvia Robinson's label.

At the time, it sunk without trace, but it's now a holy grail with an original recently fetching an astonishing $6,600. With the line-up augmented by the aforesaid Whatnauts (background vocals); Ray Jones (organ, piano); Frank Prescod (bass); Bunch Herndon (percussion); Dee Pridges (trumpet) and Cordy Pridges (saxophone) plus Sammy Lowe, famed for his string arrangement on James Brown's 1966 hit It's A Man's Man's Man's World, adding orchestral sweetening, it's a great album that deserved better at the time. Key is Watson, a skilled songwriter who penned the album's eight songs and who, as a producer, shares much common ground with Norman Whitfield; World, a five and a half minute anti-Vietnam protest pinned to potent vocal harmony psych-funk is one of the album's many highpoints and would have fit hand in glove with The Temptations.

Elsewhere, Why Can't People (Be Colors Too?) and Only People Can Save The World are lent a lyrical stridency with current events, the first named a powerful statement on racial identity and equality, the second named tackling environmental issues. Reissued in replica sleeve artwork, it also features detailed sleeve notes from *RC*'s own Charles Waring.

Waring also provides the excellent notes to **SLAVE, STEVE ARRINGTON & AURRA**'s ***The Definitive Collection*** (★★★ **Cherry Red**). Slave were a Dayton, Ohio funk band formed in 1975 by 'electric' trumpet player Steve Washington and trombonist Floyd Miller. They were influenced by P-Funk, Ohio Players and Stevie Wonder but added softer pop edges to score a US R&B No 1 hit with 1977's Slide. It kicks off this three-disc set that also includes offshoots' work including their R&B Top 10 hits Watching You and Snap Shot.

PHYLLIS HYMAN's ***The Essential*** (★★★★ **United Souls**) is an 18-track best of double album in gatefold sleeve, bookended with You Know How To Love Me and I Don't Want To Lose You. The former is the seven-and-a-half-minute version of the Philly born singer's 1979 US R&B Top 20 single and a showcase for her part sophisticated, part bluesy, wholly soulful vocal artistry. The latter, meanwhile, is her sublime reading of The Spinners' song penned by Thom Bell and Linda Creed and perfect for the Copa crowd. In between, we also get her 1977 cover of The Stylistics' Betcha By Golly Wow, featuring Norman Connors – Hyman honed her craft singing background for Connors, Jon Lucien, Pharaoh Sanders, the Fatback Band and more before going solo – and also Loving You – Losing You and No One Can Love You More. Hyman sadly took her own life in 1995 aged just 45.

SAY SHE SHE are a female harmony vocal trio from New York who mix disco, soul and psychedelia. Their line-up is Piya Malik, Sabrina Cunningham and Nya Gazelle and their backing group comprises members of the Dap-Kings, the Extraordinaries and Orgone. Malik and Cunningham first got together after hearing each other singing through the floorboards of their neighbouring apartments on the lower east side. After recruiting Nya Gazelle, Malik's friend they issued two singles, Forget Me Not and Blow My Mind, both infectious slices of disco funk influenced by Chic [phonetically their name sounds out C'est chi chi]. They then put together their debut album ***Prism*** (★★★★ **Karma Chief/Colemine**), recorded ad hoc in various friends' basements on old tape machines. On this, the main influence is Minnie Riperton and Rotary Connection and there is an otherworldly magic at work as their songs about love and female empowerment flutter and flicker and totally captivate.

After her success singing gospel with The Caravans and before her much sampled disco-era hits, **LOLEATTA HOLLOWAY** recorded two albums of spectacular soul for Atlanta's Aware label. Both were produced by her husband/songwriter Floyd Smith, with 1973's ***Loleatta*** (★★★★ **Aware/Ultra Vybe**) a show reel for the Chicago shouter's colossal vocal, exultant and stirring on the punchy funk of Only A Fool, vehement and testifying on the ballad Part Time Lover – Full Time Fool, urbane with gravitas on Gerswhin's The Man I Love.

Paul McCartney

McCartney I II III

★★★★

UMC 4502965 (3CD, 3LP)

No bonuses, but there's a dashing Ed Ruscha cover

Each of Macca's three most intensely solo – as in, he plays almost everything – albums made a statement within the long and winding course of his career. Here, they are collected together for the very first time, available in colour vinyl, black vinyl and CD editions, all with new cover art designed by Ed Ruscha. *McCartney*, from 1970, was his pet project while The Beatles imploded, and has accidentally proven a pioneer of home-recorded lo-fi music. It's intriguing yet infuriating, hiding songs as brilliant as Every Night and Maybe I'm Amazed (that vocal!) among inferior sketches. In 1980, the second "volume" came as Wings stopped flying, and in Coming Up and Temporary Secretary he did disco and electro-pop with almost galling aplomb. Waterfalls reminded us he was a supreme balladeer. Forty years on, his lockdown album was his first No 1 for two decades, fusing silliness and inspiration. A magus.

Chris Roberts

Monochrome Set

Volume Contrast Brilliance (Sessions & Singles Volume 1)

★★★★

Optic Nerve OPT 4.051 (LP)

Indie adventurers' early 80s output

Quirky and endlessly inventive, The Monochrome Set have managed to survive numerous line-up changes without ever establishing a sizeable fan base, probably due to the unbridled eclecticism of their releases. Lester Square's idiosyncratic guitar and Bid's playful wordiness – literate, ironic, acutely class-conscious – made them briefly Peel faves, a status they couldn't quite sustain. But at their best, on the twisting fuzz-injection of Love Zombies and the bow-tie psych of Jet Set Junta (midway between the spookiness of Blue Orchids and the witty aphorisms of Neil Hannon), they were great. This 1983 collection comprised early Rough Trade singles alongside extracts from various radio sessions, and for completists, it now comes with two additional tracks including the knockabout Love Goes Down The Drain.

Johnnie Johnstone

Orchestre Massako

Orchestre Massako

★★★★

Analog Africa AADE 014 (LP)

Dancefloor fillers from Gabon

The latest from the indefatigable Analog Africa focuses on Orchestra Massako, a band formed by members of Gabon's National Gendarmerie in 1971 and later led by one of the country's most beloved singers, Jean-Christian Mboumba Mackaya (also known as Mack-Joss). Orchestra Massako became Gabon's national orchestra in the mid-70s and money was made available to bring recording equipment over from Paris. The four long tracks here capture a group on fire, with a sound influenced by Cuban rumba while pursuing a deep, funky West African groove to create something unique and primed for the dancefloor. Highlight Gnekelhe Mohi features Guinean-born singer Amara Touré, whose intensity pushes the band to the headiest heights.

Jamie Atkins

Plainsong

Following Amelia – The 1972 Recordings & More

★★★★

Lemon CDLEMBOX 247 (6CD)

Folk-rockers fly high with huge collection

Here we have an astonishing 6CD, 118-track 50th anniversary celebration of the Brit country-folk rockers' album *In Search Of Amelia Earhart*. The band, led by Matthews Southern Comfort's Iain Matthews and Liverpool Scene/Everyone guitarist Andy Roberts, imploded shortly after but this chronicles their legacy, more than half the tracks previously unreleased.

The original album shows why they were so critically acclaimed, a deft mix of songs by Matthews and US singer/songwriters, delicate harmonies and subtle playing. Then there's the follow-up, *Now We Are 3*, never released as a standalone album, a wealth of John Peel/Bob Harris and other radio sessions and copious live tracks. The latter extend from their earliest show to an emotive 1993 reunion at the magical Hotel Strass in Austrian mountain resort Mayrhofen. Later recordings culminate in a 2020 *Amelia* re-visit. It all makes for a divine set.

Nick Dalton

Single File

Cult San Fran psych pop crew's 7" collected in a lavish box set.
By Terry Staunton

Jellyfish: their sideline in typography never took off

Jellyfish

When These Memories Fade

★★★★

Newland NEWLANDX 001-1 (7x7")

In 2007, some 15 years after they made their last record, Jellyfish finally found themselves at the top of the charts, albeit via a carbon copy of one of their old singles. London-based teen heartthrobs McFly scored a No 1 with a version of Baby's Coming Back that shamelessly aped the San Francisco psych-poppers' original, which itself stalled just outside the UK Top 50 on its initial release.

A quick check of the stats reveals it was the song's originators' sole entry in the American charts (a lowly 62), and of the seven singles the band took to market in Britain only one (debut The King Is Half Undressed) bothered the Top 40. Considering the high regard with which the group continue to be held, it may come as a surprise to some that, sales-wise, Jellyfish were never that big a deal. Nonetheless, theirs is a legacy that warrants this well-appointed box set of those singles plus a deluxe 64-page booklet in a limited edition run of just 1,000 copies; an *ad hoc* Best Of... that, in total, features 12 tracks from their two acclaimed albums, *Bellybutton* (1990) and *Spilt Milk* ('93). It was an era when grunge dominated record store racks and radio playlists, but Jellyfish represented a throwback of sorts to the intricate, pristine pop-rock classicism of previous decades.

One fanciful description of the band's appeal was to imagine an exchange programme in which The Beach Boys and Queen swapped Brians, ie Wilson bringing his melodic sensibilities to a pack of Brit pomp rockers or May adding a few guitar-shredding shapes to some all American harmonies. When, during the making of *Spilt Milk*, Jellyfish pared down to the duo of singer/drummer Andy Sturmer and muti-instrumentalist Roger Manning, it was seen by some observers as a perfectionism-seeking partnership akin to Donald Fagen and Walter Becker – a Day-Glo Steely Dan.

All of the above is true at various points in this set: from the tentative romantic deal-making in That Is Why to the scorching bubblegum prog of The King Is Half Undressed; from the chamber pop contemplation of I Wanna Stay Home to the study of vacuous stardom on The Ghost At Number One. Sturmer and Manning exercised an almost scholarly approach to making records, relishing the piling of layer upon layer onto seemingly straightforward odes to mending fences (All Is Forgiven), or multi-tracking counter-melodies to gorgeous effect (Calling Sarah).

Yet, for all their extraordinary prowess in the studio, Jellyfish were just as thrilling on the live stage, not least when paying homage to their heroes. There's space here for robust rides through Wings' Jet and Badfinger's No Matter What, in addition to stage versions of album tracks that loses little of the studio recordings' sonic splendour.

Most bands would cite several influences on their own work, although few have ever had the *chutzpah* to attempt shoehorning all of them into a single track. But that was the Jellyfish way: a determination to stir every conceivable inspiration into the pot without sacrificing any of their own identity. They were human jukeboxes whose sting hasn't lessened with the passing of time.

Q&A

Roger Manning on why you shouldn't hold your breath for a Jellyfish reunion and more...

This is a singles box, but did you always see Jellyfish as more of an albums band, the way you sequenced tracks to run into each other?
Very much; the idea was to, of course, produce a series of attractive, accessible three- or four-minute songs, but there was the bigger idea of inviting the listener to take a 30- or 40-minute ride with us which, at times, involved one track beginning before its predecessor ended. We always loved the way Queen did that on their early records, particularly *Queen II* and *Sheer Heart Attack*, both huge favourites of Andy [Sturmer]'s and mine, and Todd Rundgren's *A Wizard, A True Star* is still one of my all-time Top 10 records. We loved it when our heroes transported us to a whole different environment, instilling in us a feeling we didn't want to end. Singles have always been the promotional devices to lure the listener into a longer-lasting experience, but that 70s album experience is what we really wanted to emulate.

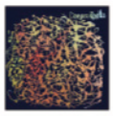
How important was MTV to the group breaking through?
It was important for every band who wanted any level of success, and while we enjoyed it and was part of our generation's culture I'd be the first to admit we didn't pay as much attention to it as we might. Our focus was on writing, arranging and production, and oftentimes our promotional videos were little more than an afterthought. Don't get me wrong, I think we did some good ones, but none of us had any art school knowledge or background in visual design, and when I look at them now I tend to think about what we *could* have done. Maybe we would have had bigger hits if we'd applied ourselves more to that side.

Speaking of arranging and producing, were you flattered when critics likened your perfectionism to Steely Dan?
How could you *not* be flattered? Steely Dan were the business, they wrote the book when it came to being perfectionists. Their attention to detail was a huge inspiration to us, not unlike some British bands, specifically 10cc and XTC. We loved singalong rock/pop songs, with a little bit of psych or punkiness thrown in, and we loved complex harmonies. Andy and I aspired to that kind of detail, to that kind of integrity. It was important to us to invest the time until what was on the record matched what was in our heads.

Is a reunion out of the question? There's clearly a demand for one.
Usually, one of us is receptive to the idea when another isn't, and those stars have yet to align. I'd question the demand, though, because the last serious offer came from the promoters of Coachella several years ago. Speaking pragmatically, I suspect we're missing that one big hit which would make a full reunion viable, ie warranting the logistics of putting together a run of, say, half a dozen shows in the US and two or three in Europe. Don't hold your breath!
As told to Terry Staunton

From The Vaults

Roots
Deeper Roots
★★★★
We Are Busy Bodies WABB-117 (LP)
Multi-hued rarity from the Rainbow Nation



While excavating the archives of South African jazz figurehead Almon Melma, Canadian imprint We Are Busy Bodies dug up Roots' second – and final – album, 1975's *Deeper Roots*, a sun-dappled joy from a seven-piece outfit that wears its head count lightly. Ego takes a backseat to ensemble musicianship on the soul jazz of Song For My Baby, while To All My Friends unfolds from pianist Jabu Nkosi's churchy opening into a generous showcase for each bandmate's delicately intuitive soloing. With the album's title track offering earthier grooves crying out to be sampled, and the confidently rolling Steel Man running to a teasingly early fade, Roots emerge as a short-lived wonder that should have blossomed into a perennial. *Jason Draper*

Roxy Music
The Best Of Roxy Music
★★★★★
EMI EMLPB 1 (2LP)
First time on vinyl for consummate collection

As if the shrewd genius of Roxy's music hadn't done enough to improve the lot of humankind already, this 2001 compilation posited that it could send time moving backwards. Thus it offered in reverse order the hits and stand-outs from their eight studio albums, sailing from the sublimely spacious, textural graces of Avalon and More Than This to such punchy, busy, look-at-us frenzies as Virginia Plain, Pyjamarama and Street Life. Homely boffins tend to prefer the early stuff, but Ferry's "search for perfection" reaches its elegiac essence on the equally art-driven post-Eno work. *Stranded* remains their masterpiece, and correctly Mother Of Pearl, though not a single, made the cut on this exemplary sampler of possibly Britain's finest cultural achievement. As part of a reissue campaign to celebrate their 50th anniversary, here it's remastered at half-speed and released on vinyl for the very first time. *Chris Roberts*

Stereolab: searching for inspiration from the krautrock-style rhythms of the A40

Stereolab
Pulse Of The Early Brain (Switched On Vol.5)
★★★★
Duophonic D-UHF-D 43 MR (2CD, 3LP)
Electronic-pop savants' cosmic offcuts

Stereolab's blend of soundtrack music, French pop and motorik beats still screams past, present and future all at once. This terrific collection of EP tracks and rarities includes Simple Headphone Mind, a 1997 collaboration with Nurse With Wound. Inspired by a brace of obscure krautrock tracks, its stereo phasing, bleeps and psych guitar become genuinely disorientating in the hands of NWW main man Steve Stapleton. Other highlights include 1992's *Low-Fi* EP, an unyielding two chord homage to Sister Ray, Symbolic Logic Of Now! with its nagging Archie Shepp sample, Forensic Itch (sort of Van Dyke Parks channelled via part-time 'Labman Sean O'Hagan), the textbook Robot Riot, written in 1995 for a sculpture made by Charles Long, and a lovely version of Cybele's Reverie recorded at the Hollywood Bowl. *Johnnie Johnstone*

Van Der Graaf Generator
Interference Patterns – The Recordings 2006 – 2016
★★★★
Esoteric ECLEC 142810 (13CD/1DVD)
"I've got a horrible feeling that this is Van der Graaf Generator"

The quote above – taken from the excellent accompanying booklet by Sid Smith – is from Gail Colson, Peter Hammill's long-time manager when he played her the first fruits of the Van Der Graaf Generator reunion in 2004. Few groups have inspired such strong emotion as VDGG; and their second act was one of the most pleasant musical surprises of the early 21st century: they took the view that, as they were meeting so frequently at funerals, perhaps they should reunite and make music. In 2005, *Present* appeared, a double album of songs and experimentation that underlined quite how singular the group remained. The following 11 years saw three further studio albums, three live albums and an album of improvisation. An often delightful, frequently challenging collection. *Daryl Easlea*

Roxy Music: early pioneers of the 'just regular guys' look

Vicious Rumors
The Atlantic Years
★★★★
Cherry Red / Dissonance QDISS 0217 CDD (3CD)
Major label round-up for San Francisco metallers

Having peaked in metal indie-land with their excellent second album *Digital Dictator*, Vicious Rumors signed to Atlantic and unveiled their self-titled major label debut in 1990. A raw and rousing release with some terrific riffing and sparring from guitarists Geoff Thorpe and Mark McGee, *Vicious Rumors* was followed the next year by *Welcome To The Ball*, cut from the same cloth and all the more exciting for it. The icing on the cake here is the less well-known *Plug In And Hang On – Live In Tokyo*, recorded in February 1992. No extras, unfortunately, but all three albums stand loud and proud without any additional odds'n'ends. *John Tucker*

Photo (Roxy Music): Press Photo By Brian COoke / Photo (Stereolabs) Photo by David Cowland

No Average Joe

To boldly go where no producer had gone before. *By Terry Staunton*

Joe Meek's Tea Chest Tapes

The Telstar Story

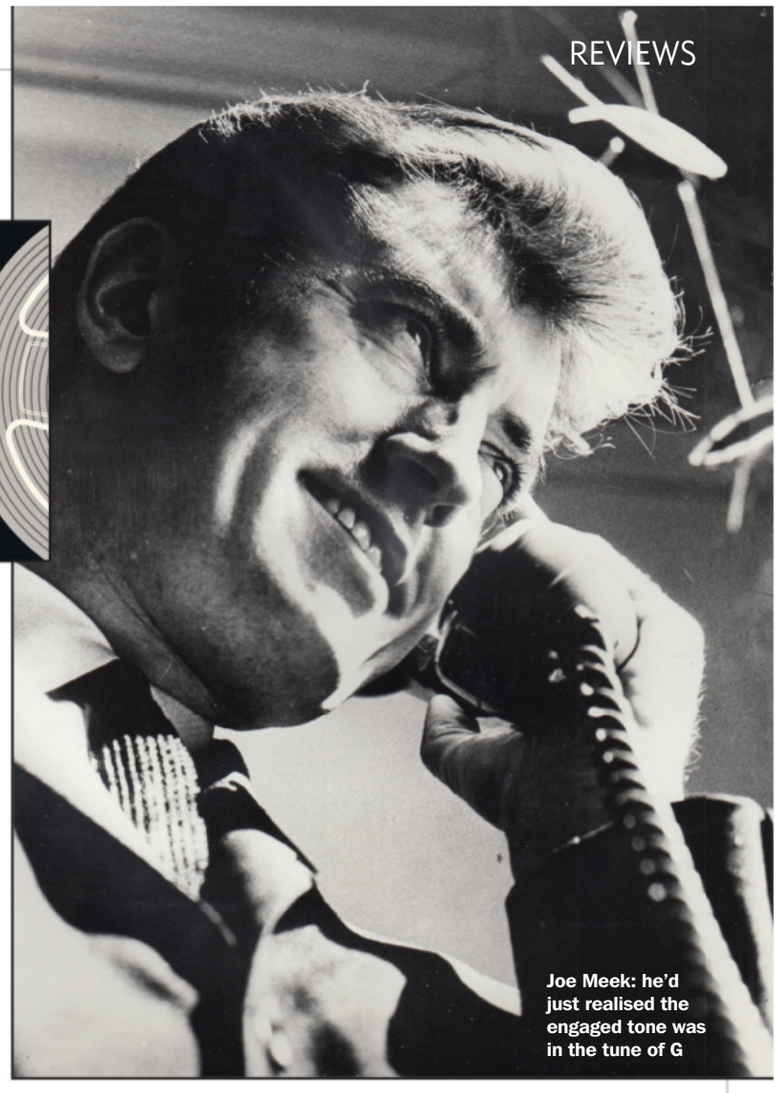
★★★★

Cherry Red TCT 101 (10")

The Heinz Sessions Vol. 1

★★★

Cherry Red TCT 102 (10")



Joe Meek: he'd just realised the engaged tone was in the tune of G

Following the suicide of pioneering producer Joe Meek in 1967, close to 2,000 tapes of demos, early takes and other works-in-progress were discovered. Many were found in the ramshackle flat he called both home and studio in Holloway Road, North London, others in nearby storage facilities, and Cherry Red have spent the best part of two years sifting, cataloguing and digitising the booty.

Early press reports suggested the archive included previously unheard recordings by such luminaries as David Bowie, Marc Bolan, Steve Marriott and Gene Vincent, but for the opening salvoes of what we can assume will be on ongoing series the label has opted to focus on the acts that made Meek famous in the first place. They're teasing opening chapters, just 17 tracks across a brace of 10" discs, but nonetheless allow intriguing insights into the man's *modus operandi*.

The Tornados were session men initially brought together to provide brief instrumental pieces for film soundtracks, but went on to record and tour with heartthrob crooners John Leyton and Billy Fury. Their own moment in the sun, however, came with the '62 chart-topper Telstar, the producer's savvy cash-in recorded less than a fortnight after the launch of the American/British/French communications satellite of the same name made worldwide headlines.

Consequently, the first of this series is essentially the story of a song; its tentative beginnings reveal a laidback rock'n'roll strut a fraction of the tempo of what was ultimately released, with Meek himself humming/mumbling the melody, bum notes aplenty. From there, the pace is marginally quickened to a cod calypso while band member Norman Hale plays a more locked-in version of the melody on a clavioline, an analogue forerunner of a synthesizer.

Before long we've reached a version by a different set of musicians, The Rhythmics, that comes strikingly close to what would eventually be the hit single, but there's still another throw of the dice with singer Glenda Collins' vocal version, entitled Magic Star ("Magic star up above, send a message to my love..."). It's cute but underwhelming, shorn of the space-age atmosphere that made The Tornados' rendition so thrilling.

Tornados bassist Heinz Burt (shortened to just Heinz on his records) is arguably the closest Meek came to an individual muse, a substitute singer to compensate for the producer's own vocal shortcomings. His greatest chart success, the Cochran tribute Just Like Eddie, leads off the second of these discs in an embryonic form, replete with over-the-top yodelling and a plodding drum that sounds not unlike irate neighbours banging on the wall.

More interesting is Meek's demo of an entirely different song on the same theme, Tribute To Eddy, a woefully off-key telling of the rock'n'roller's tragic death in a car accident ("It was a dark and windy night..."). Elsewhere, patchy takes of lesser-known Heinz hits such as Country Boy and Movin' In are the order of the day, but they are building blocks that offer a real flavour of an adventurer, genius even, with a hunger to explore the possibilities of pop like a sonic astronaut.

COLLECTING... *Joe Meek and household names*

Shirley Bassey – Burn My Candle (At Both Ends)
(Philips PB 558, 10", 1956) **£12**
Meek was the studio engineer on the debut single by the Welsh diva-in-waiting, which all but disappeared without a trace after being banned by the BBC. Radio hierarchy took exception to the suggestiveness of the lyrics, not least La Bassey purring "Who'd like to get in deeper?" and generally extolling the joys of "straight and simple sex."

Humphrey Lyttelton And His Band – Bad Penny Blues
(Parlophone R 4184, 10", 1956) **£6**
Speaking in 2005, the Brit jazz legend recalled "Joe being Joe, he fiddled about with everything, put echo on the piano and over-recorded the drummer's brushes, and if I'd heard the finished track before I went on holiday I would have stopped it coming out. However, by the time I got back from holiday it was No 19 in the charts, so I shut up."

Diana Dors – Swingin' Dors
(Columbia CL 1436,,LP, 1960) **£45**
Touted as Britain's answer to Marilyn Monroe or Jayne Mansfield after her starring role in the acclaimed thriller *Yield To The Night*, the blonde bombshell's only LP was this set of jazzy renditions from the Great American Songbook. Although uncredited on the sleeve, the album was Meek's first engineering job for a full orchestral recording.

Tom Jones – Lonely Joe
(Columbia DB 7733, 7", 1965) **£7**
After Decca Records scored hits for Jones with It's Not Unusual and What's New Pussycat?, Columbia attempted to cash in when offered a Meek production they'd turned down two years earlier. Recorded as Tommy Scott & The Senators, its light pop calypso is not dissimilar to Ben E King tracks produced by another studio maverick, Phil Spector.

Petula Clark – Dear Daddy
(Pye 7N 15230, 7", 1959) **£3**
Years before achieving global fame via the elegant, sophisticated pop of her work with writer-producer Tony Hatch (Downtown, Don't Sleep In The Subway), British singer and actress Petula Clark plied her trade on a succession of singles in the girl-next-door balladry style of Connie Francis or Brenda Lee. The Meek-produced schmaltz of Dear Daddy, however, failed to arrest a string of ignoble flops.

Photo (Roxy Music): Press Photo By Brian COoke / Photo (Stereolabs) Photo by David Cowland

JAZZ COLLECTOR

By Charles Waring

After living in exile in Europe for 14 years – the majority of them in Copenhagen – the American bebop tenor saxophonist **DEXTER GORDON** returned to his homeland in 1976 the conquering hero; his iconic status cemented by a packed-out comeback gig at New York's Village Vanguard which Columbia Records recorded and released as a double album called *Homecoming*. It began a fertile five-year stint with the major label that served as a satisfying coda to a storied career that had begun in earnest back in 1940. All six albums that Gordon recorded for Columbia can be found on ***The Complete Columbia Albums Collection*** (★★★★ **Music On CD**), a reissue of a superb 7CD retrospective from 2011 that quickly went out of print. Besides *The Homecoming*, where Gordon is backed by the superlative Louis Hayes-Woody Shaw quintet, it includes the dynamic big band album, *Sophisticated Giant* – spotlighting vibraphonist Bobby Hutcherson and top-notch arrangements by Slide Hampton – and *Gotham City*, with contributions from George Benson and Art Blakey. Gordon's saxophone, with its big tone and warm presence is commandingly soulful throughout, especially on his masterly reading of tender romantic ballads.

Gordon hailed from Los Angeles, where the esteemed west coast composer/arranger/conductor **GERALD WILSON** made his name leading one of the most accomplished jazz big bands of the 1960s. He recorded 11 albums for Dick Bock's Pacific Jazz label between 1961 and 1969, including the magnificent ***Moment Of Truth*** (★★★★ **Blue Note**), which has just been reissued on Blue Note and given the audiophile Tone Poet treatment. Kevin Gray's meticulous mastering brings out all the sonic detail in a record that resonates like the soundtrack to a lost Steve McQueen movie. Wilson's blend of cool blues and sizzling Latin grooves, where tightly-knit ensemble passages are juxtaposed with thrilling solos, is simply exquisite.

Wilson played trumpet on several key late 50s/early 60s albums by the great **DUKE ELLINGTON,** whose orchestra can be heard on ***Live At The Berlin Jazz Festival 1969 & 1973*** (★★★★ **The Lost Recordings**), a CD devoted to undiscovered concert performances. The '69 set features the full orchestra – with Paul Gonslaves on tenor sax – breezing through a clutch of Ellington classics while the '73 performance finds Duke leading a whittled-down but still tremendously effective line-up. Both concert segments – recorded in glorious mono – are thoroughly enjoyable.

Another previously unreleased live performance dusted down from the archives for its debut release is ***Saturday Night In San Francisco*** (★★★★ **earMusic**), a mesmerising acoustic guitar summit devoted to the exceptional fretwork of axe deities **AL DI MEOLA**, **JOHN McLAUGHLIN** and **PACO DE LUCIA**. Only recently discovered, the 1980 recording was made the day after the trio recorded their million-selling *Friday Night In San Francisco* album at the California city's Warfield Theater venue.

While Messrs Di Meola, McLaughlin and De Lucia are renowned for their virtuosic, high-velocity fingerwork, **STEVE TIBBETTS** is a different kind of guitarist; one who creates atmosphere with highly textured soundscapes using both electric and acoustic instruments. The American maestro, now 68, has compiled a 2CD retrospective called ***Hellhound Train – An Anthology*** (★★★★ **ECM**), which selects highlights from the eight albums he's recorded for producer Manfred Eicher's ECM label since 1982. With its unusual musical topography, defined by hypnotic drone effects and Marc Anderson's evocative percussion contributions, the collection is an absorbing one that blurs the boundaries between jazz, rock and ambient music.

Among the rising stars of the US jazz guitar scene is 34-year-old **JULIAN LAGE**, who served his apprenticeship in vibraphonist Gary Burton's band. He debuted for Blue Note with the well-received *Squint* last year and now serves up the equally impressive ***View With A Room*** (★★★★ **Blue Note**), which features the veteran guitar magus Bill Frisell; together, both musicians combine their talents to weave the musical equivalent of a magic spell.

Frisell, of course, has been integral to **CHARLES LLOYD**'s recent success, playing in The Marvels; though he was present on the saxophonist's recent *Chapel* album, he's absent on Lloyd's latest opus, ***Ocean*** (★★★★ **Blue Note**), the second installment of his three-part *Trio Of Trios* project. Instead, Lloyd is joined by guitarist Anthony Wilson (bandleader Gerald Wilson's son) and pianist, Gerald Clayton, who interact beautifully in a live setting to create a diaphanous mode of chamber jazz.

Another veteran musician whose career looks set to be revitalised by producers Adrian Younge and Ali Shaheed Muhammad's flourishing Jazz Is Dead label is the 81-year-old Los Angeles bassist **HENRY FRANKLIN**, who cut a couple of sought-after albums for the Black Jazz label in the early 70s. ***JID014*** (★★★★ **Jazz Is Dead**) finds Franklin's rock-steady but incredibly pliable bass providing the foundation for eight tunes that range from frenetic post-bop swingers to blissful fusion-esque soundscapes.

Another musically active octogenarian is the Manchester-born saxophonist **ART THEMEN**, who sounds in fine fettle co-leading a quartet with fellow veteran, drummer **DAVE BARRY** on the enjoyable hard bop-oriented ***Hanky Panky*** (HHH **Trio**). A collection of lovingly played jazz standards, the set features pianist **GARETH WILLIAMS**, who also has an album out; the exquisite ***Short Stories*** (★★★ **Miles Music**) with Martin France on drums and Palle Danielsson splitting bass duties with Chris Laurence.

Exhibiting more of an eclectic multi-cultural vibe is ***Ibio-Ibio*** (★★★★ **Ever Records**), a celebration of her Nigerian ancestry by the London-based saxophonist **CAMILLA GEORGE,** who serves up a stunning cross-pollination of jazz, Afrobeat, R&B, funk and hip-hop. Her collaborators on what is a stupendous collection of grooves and moods include rapper Sanity and guitarist Shirley Tetteh.

Cut from a different cloth is the music of **BRIGHT RED DOG**, a collective from Albany, New York, who've been described as the "Mahavishnu Orchestra meets Digable Planets". Their fifth long-player ***Under The Porch*** (★★★ **Ropeadope**) is an unclassifiable amalgam of jazz, hip-hop and rock that should pique the interest of *RC*'s more curious listeners.

LA bassist **BILLY MOHLER** – currently playing in country queen Dolly Parton's band – is a graduate of the Thelonious Monk Institute where he studied under Herbie Hancock and Wayne Shorter. On ***Anatomy*** (★★★★ **Contagion Music**), he reveals a more experimental side by leading a progressive band whose music is taut, edgy and improv-based. The driving Fight Song, defined by a pugnacious energy, is the killer cut.

Finally, a quick mention of some noteworthy homegrown jazz albums; the highly regarded trio **PARTIKEL** return with the terrific ***Anniversary Song*** (★★★★ **Berthold**) while veteran pianist **GEOFF EALES** serves up the highly ambitious ***Love Sacred & Profane*** (★★★ **33 Jazz**), a storytelling song cycle featuring several guest singers; and guitarist **CHRIS ALLARD** and pianist **ROSS STANLEY** combine their talents on a series of absorbing duos called ***Tortugas*** (★★★ **Perdido**).

Voice Of The Beehive

Let It Bee

★★★★

London LMS 5521765 (2CD)

Super-expanded sprightly debut

Sisters Tracey and Melissa Bryn brought the sun-dappled pop vibes of their native California to Blighty in the late 80s, their long-playing 1988 calling card *Let It Bee* fizzing and frothing with radio-friendly singalongs (I Walk The Earth, Don't Call Me Baby). With the aid of a band that included Madness' rhythm section, Voice Of The Beehive threw alluring shapes that provided the missing link between soap opera of The Shangri-La's and the strut of early Blondie. There are extras aplenty on this double-disc set, in the form of no fewer than 38 bonus tracks, including early demos and radio sessions, and fiery live renditions of fan favourites (such as There's A Barbarian In The Back Of My Car). It's a full-on party from the first note to last, and the charm is turned up to 11 on a grin-inducing cover of Led Zeppelin's D'yer Maker. *Terry Staunton*

Pete Way

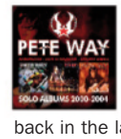
Solo Albums 2000 – 2004

★★★

Cherry Red / Hear No Evil HNEBOX 171 (3CD)

UFO bassist's solo flights

Although Pete Way will forever be associated with the madness and hedonism that was UFO, the band that



he founded with Phil Mogg, Mick Bolton and Andy Parker back in the late 60s, in the early Noughties the bassist released a trio of solo albums quite different from the day job. Recorded as a trio with guitarist Walt James and drummer Scott Phillips, 2000's *Amphetamine* doesn't sound dissimilar to the scuzzier end of Way's previous solo outfit, Waysted, especially on opener That's Tuff and Hangin' Out. A US tour in 2002 gave rise to *Alive In Cleveland* (2003) which encompasses *Amphetamine* in full as well as a clutch of songs from *The Plot* (Way's 2003 project with Michael Schenker) and UFO's evergreen Too Hot To Handle. Rounding off the set comes the self-explanatory *Acoustic Animal*, which was released in 2004 and finds Way and guitarist Michael Christian in more reflective mood. A handful of bonus tracks round things off quite nicely. *John Tucker*

Voice Of The Beehive: the duo, many moons ago

Yardbirds
Heart Full Of Soul – The Best Of
★★★
Edsel EDSL 0112 (2CD, LP)
Hits, highlights and deep cuts from pioneer quintet

The Yardbirds' place in UK blues history is assured thanks to contributions from Messrs Clapton, Beck and Page. This compilation, the first in a decade, is necessary to educate another generation as to how these venerable guitarists took their first steps to fame. When you consider compact disc one closes with the majestic Shapes Of Things, it would be tempting to dismiss its companion as the tail of the comet, but it's clear the foundations of Led Zeppelin (originally, of course, the New Yardbirds) were being laid by the likes of White Summer. Quite how they were persuaded to cut Ha! Ha! Said The Clown is another story, but the individuals were never predictable, as Beck's current dalliance with Johnny Depp reminds us. File under (mostly) incendiary.
Michael Heatley

PLEASE RELEASE ME

Our regular look at albums crying out for reissue

Various Artists
Reading Rock Volume One
(Mean Records MNLP 82)

Reading Rock Volume One they called it, but as there never was a second volume it's often just referred to as *Reading '82* (ironically, the title written on its spine). The NWOBHM was still in full swing, and progressive bands like Marillion were starting to break through so a double live compilation album recorded at 1982's Reading Festival – aside from the tracks that weren't – probably looked like a golden egg-laying goose. And, as ever, the BBC had recorded a lot of the bands and aired the edited sets on *The Friday Rock Show*, so having a vinyl souvenir was the icing on the cake.

Housed in a perfectly adequate although none-too-inspiring gatefold sleeve, and boasting 20 tracks from 15 acts, *Reading Rock Volume One* is a great snapshot of the time, although what the album lacks is the Saturday night's heavy-hitter. Friday's headliners Budgie are represented via Superstar and an awesome rendition of Panzer Division Destroyed; and Sunday's MSG put in an appearance with Attack Of The Mad Axeman. But Iron Maiden, Saturday's bill-topper and now featuring Bruce Dickinson on vocals, presumably declined to be involved, robbing the collection of some of its kudos. (It's perhaps worth noting that the BBC versions of all three headline sets would eventually appear on CD.) As a result, Whitesnake's Walking In The Shadow Of The Blues and UFO's Hot And Ready, from the 1979 and 1980 festivals respectively, were drafted in as big names to increase the LP's pulling power.

But that's not to dismiss the album as a lightweight, as its attraction lies not with the famous but with the bands that were bubbling under. Amongst the hidden gems are Terraplane (who crop up twice with I Want Your Body and Turn Me Loose), and although they didn't set the world alight a radical rethink saw them re-emerge as Thunder several years later. Marillion contribute He Knows You Know and Three Boats Down From The Candy; Twisted Sister rant and rave before romping through Shoot 'Em Down; bands like Spider, Bernie Marsden's SOS and Randy California all bring something to the party, and Chinatown (I Wanna See You Tonight and Caught On The Wrong Side) were one of the great NWOBHM acts that inexplicably failed to break through. Add in Jackie Lynton's hilarious Hedgehog Song and you've got a good 90 or so minutes of entertainment.

Reading Rock Volume One unfortunately pretty much sank without a trace. A Japanese CD appeared in 1986, but drastically reduced the running order to just 12 songs, robbing the album of many of its attractions. A great shame, as now, 40 years on, the album is a wonderful historical artefact and a worthy addition to any collection. The *RRPG* lists a mint copy as £20, but there are bargains to be had out there. *John Tucker*

VARIOUS ARTISTS

Blue Note Re: Imagined Volume 2
★★★★
Blue Note 4564812 (CD, 2LP)
Stunning showcase of young British jazz and soul talent

The follow-up to 2020's inaugural volume, which saw the cream of the UK jazz scene breathe new life into material sourced from iconic jazz label Blue Note's back catalogue, this second instalment of *Blue Note Re: Imagined* proves to be a sequel every bit as good as the original. All of the 16 tracks offer interesting reconfigurations of tunes that run the gamut from Thelonious Monk's Epistrophy to Norah Jones' I Don't Know Why. Highlights include the funky tune-up Swindle gives to Donald Byrd's Miss Kane and pianist Yass Ahmed's mesmerising reconfiguration of Chick Corea's It. Also doing a sterling job freshening up Blue Note's old repertoire are the likes of Nubiyan Twist, Daniel Casimir, and Binker Golding along with the soulful singers Maya Delilah, Ego Ella May and Kay Young.
Charles Waring

Earl's Closet – The Lost Archives Of Earl McGrath 1970 To 1980
★★★★
Light In The Attic LITA 180 (CD, 2LP)
LA man-about-town who left behind lost treasures

Earl McGrath was a professional bon vivant, an early 70s Los Angeles scenester who made things happen around him. McGrath commissioned spoken-word pieces from Jack Kerouac and Allen Ginsberg; had become pally with WH Auden, Andy Warhol and Mick Jagger; Joan Didion would later dedicate '*The White Album*' to him; he'd become president of Rolling Stones Records. He'd already lived several lives by the time Ahmet Ertegun offered him his own subsidiary of Atlantic – Clean Records. On McGrath's death in 2016, writer and *Sticky Fingers* author Joe Hagan made an extraordinary discovery: a closet with three shelves "groaning with reel-to-reel tapes, maybe 200 in all". *Earl's Closet* is the result – a double-album comprising 22 tracks that includes demos from Hall & Oates, Terry Allen, Jim Carroll, David Johansen and a whole host of should-have-beens. It's an evocative set filled with wonders – take Jim Hurt's country-soul weepie Dixie Darling or the spooked folk of Paul Potash's Holy Commotion.
Jamie Atkins

New Albums

Electric Dreams

Brit-rock veterans galvanise their comeback momentum with amped-up anthems. *By Kevin Harley*

Suede

Autofiction

★★★★

BMG 4050538703870 (CD, LP)

If Suede took their taste for high-concept grandeur to its logical end-point on 2018's *The Blue Hour*, a question lingered: how do you top that? The answer lay in the tour, where Suede's primal fervour paid sweat-soaked testimony to the engaged, energised vigour of a band who had nailed this comeback game. If they could bottle that visceral dynamism with Brett Anderson's newly deepened lyrical form, new ways forward would surely beckon.

The proof is *Autofiction*, an album that taps into Suede's galvanic guitar-rock drama without falling prey to that dread declaration of stagnation, the back-to-basics album. Perhaps deceptively, Suede's approach here is forward-thinking. Elaborating on Anderson's memoirs, *Coal Black Mornings* and *Afternoons With The Blinds Drawn*, their ninth album maintains the ambiguous lyrical maturity of *Night Thoughts* and *The Blue Hour* in fretful reflections on middle age and marriage, fame and family, then turns those reflections outwards in blasts of catharsis to – effectively – bridge the *Dog Man Star/Coming Up* divide.

Certainly, the conceptual cogency of *Autofiction*'s two predecessors is not squandered. The album's framework goes thus: it starts and ends with amp crackle, evoking a band encountered mid-rehearsal. Within that context, *Autofiction* brims with noise and melody, alive in mind, body and feeling. Evidence arrives fast, with the sleek New Order-esque glide of She Still Leads Me On, an affecting song for Anderson's mother and an instant keeper. In the spirit of old live favourite Implement Yeah!, Personality Disorder gives the post-punk pitch a rougher makeover; as for the disorder Anderson speaks of, ageing occupies his thoughts. And it remains there on 15 Again, where guitarist Richard Oakes galvanises Anderson with one of many thrillingly jabbing riffs: here, Suede feel like a band again.

For fans concerned that Suede have sacrificed some of their gracefulness to a more brusque show of muscle, The Only Way I Can Love You arrives as a gorgeous answer, ready to assume residency in live setlists. And it's typical of *Autofiction*'s one-two punches of melody and mania that it leads to That Boy On A Stage, a loose-limbed brawler delivered with shouty go-for-it gusto.

After the bullishness, the ballads beckon. A centrepiece of stilling beauty, Drive Myself Home reimagines *Coming Up*'s By The Sea from the shores of middle age with radiant reserve and beauty. As Neil Codling's synth washes provide ambient surrounds, the song reiterates Suede's embrace of quiet-loud extremes and, in its minimalism, reminds followers that the band can still surprise.

Exploratory detours follow, Suede seeking out precarious positions from which to interrogate life priorities. Like *Head Music*'s Asbestos given a bass-thickened rethink, Black Ice sounds out a hymn to risk with slinky urgency – "Life without danger is no life," sings Anderson. Is he singing about keeping marriage alive, or marriage to music? Such is the space *Autofiction* operates in – while Suede songs used to visit the murk-woods between love songs and valentines to drugs, now they veer between reflections on home and rock'n'roll, bristling with inquiries into selfhood. The faintly throwaway Shadow Self (shades of old B-side Money) and It's Always The Quiet Ones cogitate on stage personas, a theme that vexed Anderson's memoirs, while echt-Suede ballad What Am I Without You? celebrates the chemistry between band and fans lovingly.

Finally, Turn Off Your Brain And Yell (an early album subtitle) closes *Autofiction* on a cathartic note with a first for Suede: a non-ballad album closer. A subtle shift, perhaps, but one among many in this brash show of revitalisation. For Suede, there are still boundaries to be pushed, challenges to fight down. This far into the game, autopilot is not an option.

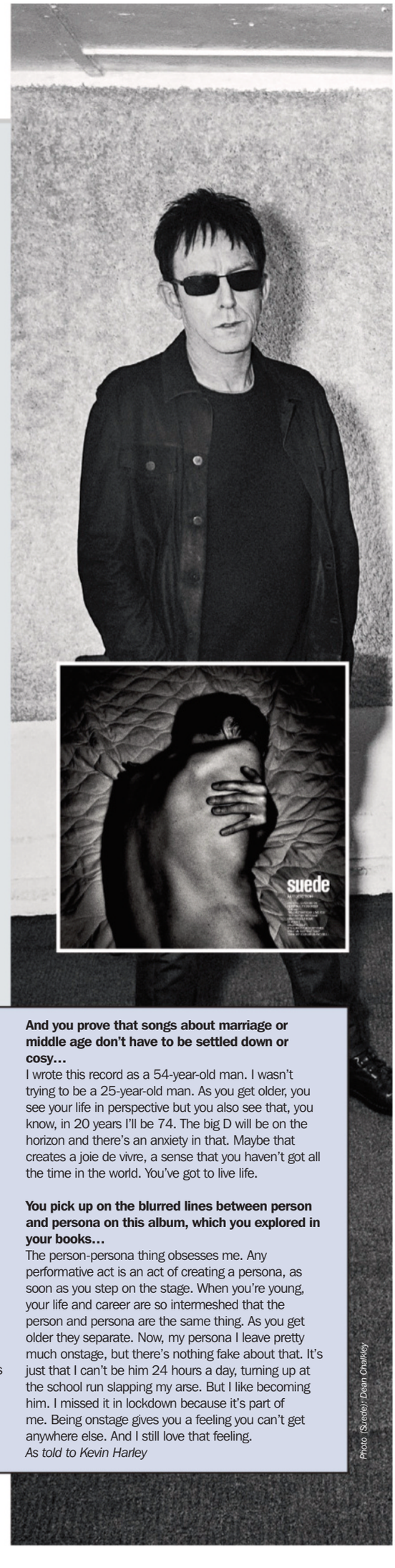


Photo (Suede): Dean Chalkley

Q&A

Brett Anderson talks parents, concepts and primal urges…

What was your driving concept for this album?
We wanted that kind of primal rush of noise and power and energy. But I didn't want to make some sort of back-to-basics record because that feels limiting. I just wanted to have some sort of framework, which was imagining that it was almost like walking into a rehearsal room while the band were on.

Did the shows for *The Blue Hour* provide the impetus?
Suede shows have always got that sort of primal thing going on. Sometimes you see bands live and it doesn't look like there's any difference between them on stage and how they'd be in a rehearsal room. The audience might be into it or not – they don't really care. And I really care. It really matters to me that the audience are engaged. I need to feel like there's a hysteria, a sense of madness in the room. It's not like going to the cinema.

On the album, that's reflected in the dynamic shifts…
Playing live is about extremities. It's about being really noisy, but it's also about being really quiet. Dynamics are incredibly important because they create drama. So it's either turned up to 11 or suddenly acoustic, off-mic so you can't quite hear us. I need some sort of drama. That's sort of what I wanted to capture on this record.

In your memoirs, you write about missing your mother's funeral. Is She Still Leads Me On addressing a regret there?
I'm always sort of like writing things about my mum because she was a huge presence in my life and still is, in a way. That's a song about love and not grief. It's saying that even though someone is gone they can still guide you, and there's something really lovely about that. It's also a companion piece to Life Is Golden, a song from me to my son. She Still Leads Me On is a song from child to parent. I'm very proud of it. You write a song every couple of years, maybe even 10 years, that just nails something about how you're feeling about something and expresses it perfectly well.

And you prove that songs about marriage or middle age don't have to be settled down or cosy…
I wrote this record as a 54-year-old man. I wasn't trying to be a 25-year-old man. As you get older, you see your life in perspective but you also see that, you know, in 20 years I'll be 74. The big D will be on the horizon and there's an anxiety in that. Maybe that creates a joie de vivre, a sense that you haven't got all the time in the world. You've got to live life.

You pick up on the blurred lines between person and persona on this album, which you explored in your books…
The person-persona thing obsesses me. Any performative act is an act of creating a persona, as soon as you step on the stage. When you're young, your life and career are so intermeshed that the person and persona are the same thing. As you get older they separate. Now, my persona I leave pretty much onstage, but there's nothing fake about that. It's just that I can't be him 24 hours a day, turning up at the school run slapping my arse. But I like becoming him. I missed it in lockdown because it's part of me. Being onstage gives you a feeling you can't get anywhere else. And I still love that feeling.

As told to Kevin Harley

Suede: their new album replicates the thrill of their live shows in a way that this photo does not

In The Affirmative

New York trio get their mojo back on album five.
By Shaun Curran

Yeah Yeah Yeahs: Karen O leads her band back into action

Yeah Yeah Yeahs

Cool It Down

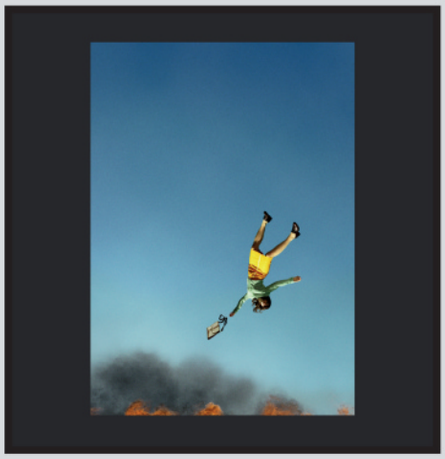
★★★★

Secretly Canadian SC 470 LP (CD, LP)

It's been nine years since Yeah Yeah Yeahs last released an album, an eternity in the attention-span-deficit modern pop landscape. To put that in some context, the first nine years of their career saw the trio blaze a trail as New York's new millennium premier art-punkers, a flash of raw energy and dirty glamour that boasted in Karen Orzolek – aka Karen O – a frontwoman for the ages. They released three albums: 2003 debut *Fever To Tell* wired itself to the same zeitgeist as The Strokes and The White Stripes; its successors, the more polished *Show Your Bones* (2006) and the electro-glitz of *It's Blitz!* (2009) fleshed out their sound far beyond the misdirected style-over-substance jibes.

But the world has turned into a very different place since 2013's underwhelming *Mosquito*, and the band's fifth long-player, *Cool It Down* – the title taken from the Velvet Underground song – processes what the hell has happened in the interim. A musical evolution into an exalted, symphonic synth soundworld, *Cool It Down* mixes the personal – Orzolek and drummer Brian Chase have started families – with the general distress of modern America: the Trump era, the pandemic and, especially, the escalating climate emergency. The latter was a prompt as Orzolek and guitarist Nick Zinner reactivated their songwriting partnership in early 2020. Orzolek watched in horror as the Los Angeles wildfires of 2020 devastated parts of her home city; *Cool It Down*, a plea to check our collective temperature, came together quickly thereafter.

Lead single Spitting Off The Edge Of The World is the record's North Star. There are no traces of their wild past. Instead, the Perfume Genius-featuring Spitting… is a stately electronic ballad, cinematic and poised, with a climax that sees the band sprawl out into space age synth mode. Orzolek turns general climate anxiety into a specific fear of what sort of planet her son will inherit, while raising a fist at the defiance of youth who might save us yet.



It is representative of *Cool It Down*, a record that moulds widescreen electronic soundscapes about a world that "is spinning out of control". On Wolf, the synths are towering, like Pet Shop Boys at their most maximalist; Burning, with its catchy hook "into the sea/out of the fire", updates the Four Seasons' Beggin' (they give a songwriting credit) into an ecological rallying cry; ESG's Moody (Spaced Out) is reworked crunchily on Fleez, Zinner's most prominent moment.

But more often the mood is measured and intimate. Pandemic isolation led Orzolek to chase what she calls "radical closeness", a sense that pervades many tracks. When she whispers "come close" over Lovebomb's slow motion synths, the effect is heart-stopping; on the spacey Blacktop, as she sings, "Hello/hold on/'til the love is gone", her airy falsetto seemingly about to crack, it enters the same realm of vulnerability as the tear-jerking Maps, Yeah Yeah Yeahs' best loved song.

The album ends on a lovely yet lowkey note with Mars, Orzolek reading a poem inspired by a conversation with her son over a delicate twinkling backdrop. At less than two minutes, it is the shortest track on what, at eight songs and 32 minutes, is their shortest LP. It is perhaps why Orzolek says *Cool It Down* has a "different urgency" to their early days: the world is burning, and Yeah Yeah Yeahs are once again seizing the moment out of chaos and confusion.

Q&A

Yeah Yeah Yeahs drummer Brian Chase on the NY trio's return.

***Cool it Down* is very synth-heavy – what was the idea for the album?**
I think that could have been a product of writing in the studio and coming less out of a live performance. It's a studio-captured album. And there's always a feeling in the band that we're looking for the great ways to explore the different sonic possibilities of the band. Especially with all the synths, you're going to cover a huge sonic spectrum, you get this beautiful sonic canvas for the music.

The album's main theme is the climate emergency…
We just think climate change is difficult, because it really takes a massive effort, it's not like policy is going to change tomorrow. It's going to take patience to see any change, but that's why everybody has to get on board relatively quickly.

How did Perfume Genius end up on Spitting Off The Edge Of The World?
I think Karen was hearing a little bit of a call-and-response in the vocal lines for the verse. And she heard some of his music recently and was like, "Oh, Jesus, he would be perfect for that!" Especially with the tone of his voice and everything.

What does Karen mean when she talks about "radical closeness"?
It's that feeling of recreating intimacy between people. I think she was really impacted by the isolation of not really being able to really be around people during the pandemic, how it almost started to feel taboo to get close to somebody physically. With the slower songs especially on this album, she wants to see what part that feeling of can translate into the music.

I was struck that now you've reached 20 years as a band, you seem very comfortable leaning into your history? You've got references to your influences such as the Velvet Underground, ESG and the Four Seasons, and Karen even sings of having a fever at one point?
ESG were a massive influence for us. It felt good to give them a nod explicitly in the song. With Burning, those styles are very identifiable for people. So it's almost like, by using it and referencing it specifically, it turns into your artistic choice. But It's interesting to hear you talk about it and make those connections. I think in putting the album together, it was a more of an intuitive process. But now that it's happened, we can see and reflect on what those connections are between the different pieces.
As told to Shaun Curran

The Amazons: roping in some songwriting heft on their latest

The A's
Fruit
★★★★
Psychic Hotline PSY 018 CD (CD, LP)
Yodelling duo get it all down on debut

There won't be many albums this year that sound like this: cosmic yodelling, anyone? Alexandra Sauser-Monnig and Amelia Meath's debut as The A's is a fascinating blend that includes traditional ballads, one original and a glorious version of Nilsson's He Needs Me. There are delights around every corner: Swing And Turn Jubilee is a gentle but intense traditional that suggests boundless skies and endless landscapes; Copper Kettle captivates with its delicate construction and compelling vocals. There is some extraordinary yodelling (such as on Why I'm Grieving) but there's also a stylistic diversity that really works. This is evidenced on the evocative original, When I Die, which builds beautifully towards its expressive conclusion. An entire album of originals by The A's is a great prospect. Next project, perhaps? *Steve Burniston*

The Afghan Whigs
How Do You Burn?
★★★★
Royal Cream/BMG 4050538773354 (CD, LP)
Cincinnati soul-rockers keep the flame lit

"We're going out in style," sings Greg Dulli on The Afghan Whigs' ninth album. If it was ever thus for alt-rock's soulful lothario, *How Do You Burn?* finds the Whigs in particularly lusty form after Dulli's solo sojourns, their first record since 2017's *In Spades*. Title unambiguous even by Whigs standards, I'll Make You See God kicks off in the high spirit of *Up In It*, QOTSA-esque riff jabbing hungrily. Shadowed by the late Mark Lanegan's harmonies, The Getaway summons sulphurous psychedelia, awash with nocturnal fatalism, while Jyja sees Dulli squeezing out his words like a man determined to wring every last drop from "whatever gets you through the night". Old collaborator Marcy Mays adds soul to Domino And Jimmy, before sultry closer In Flames sees Dulli still "looking for a good time". Now as always, his appetite for drama is not for the quenching. *Kevin Harley*

The Amazons
How Will I Know If Heaven Will Find Me?
★★★
Fiction AMAZ 0017 (CD, LP)
Quietly successful indie enlist songwriting muscle

Having scored two Top 10 albums despite minimal media presence, Reading quartet The Amazons typify the current struggle for old-school indie to maintain any cultural traction. Although Maggie Rogers and veteran Lewis Capaldi/Rag'n'Bone Man songwriter Jamie Hartman help with the writing, that anonymity outside the bubble is likely to continue. There's a country tinge to the anthemic Say It Again, but mostly the band are happy to offer sturdy would-be epics in the vein of their early near-hit Junk Food Forever. If they sometimes strain too hard to pull off *The Joshua Tree* universality, there's a raggedy energy to Wait For Me and Ready For Something that's impressive for a band on their third album. Expect fans to lap it up while the wider world remains none the wiser. *John Earls*

Marisa Anderson
Still, Here
★★★★★
Thrill Jockey THRILL 565 (CD, LP)
Evocative instrumentals from six-string doyenne

Following superb recent collaborations with William Tyler and José Medeles, Marisa Anderson settles back here with another solo suite brimming with emotion and range of styles. From meditative electric drones and plaintive slides to finger-pinched, Latin-flavoured, nylon-stringed lope, Anderson's personal experiences make an indelible imprint across this sublime release. For her the guitar is a scrying device, a conduit for channelling visions and thoughts via the prism of dappled tones. Harnessed to a flourishing sense of melody (a possible hangover from that aforementioned Tyler session), it's this integral aspect of her playing which makes Anderson's music so compelling. *Spencer Grady*

Badge Époque Ensemble
Clouds Of Joy
★★★★
Telephone Explosion TER 0100 (LP)
Joyous eclecticism from Toronto polymath

Founded by Canadian maverick multi-instrumentalist Max 'Twig' Turnbull, Badge Époque Ensemble return after his solo detour (as Badge Epoch) with *Clouds Of Joy*, the group's fourth album. So many brilliant things occur on this record, and as so many of these things happen all at once, it is often difficult for a listener to take stock. There is some Zappa certainly afoot, but also Earth, Wind And Fire. The title track sounds as if Al Di Meola has popped in for a jam. Zodiac typifies the wonky funky groove the group often pursue, but then with its harmonies and suddenly left turns, nothing is ever linear. Yet do not think this is art for art's sake; this is fascinating, surreal music, worth full exploration. *Daryl Easlea*

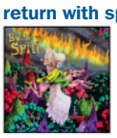
The Beths
Expert In A Dying Field
★★★
Carpark LP-CAK-164 (CD, LP)
Stirring third from rising Auckland four-piece

While Australia has produced many exciting indie bands in recent years, from Press Club to Skegss to Camp Cope, New Zealand has been much quieter. Enter The Beths, who formed in 2014. *Expert In A Dying Field* is their third full-length and showcases strange dichotomies perfectly. Even in the cautionary heartbreak of the title track, there's a carefree youthfulness to the scuzzy music, while despite the jaunty chug of Head In The Clouds and the happy-go-lucky melody of When You Know You Know, a delicate vulnerability is present in Elizabeth Stokes' vocals. The push and pull between the two is constant throughout these songs but gives way entirely in 2am, the glorious wash of nostalgia and defeated hope that closes the album. *Mischa Pearlman*

The Black Angels
Wilderness Of Mirrors
★★★
Partisan Records PTKF 3021 (CD, 2LP, Cassette)
Texas psych-rockers reflect darkly

Even if The Black Angels' well of musical influences hasn't altered in 18 years, there remains enough in its shadowy depths to illuminate modern plaints on their first album since 2017. Recording in their Austin homebase over two years of Covid and climate crisis, the Angels double down on what they know and add shading judiciously. If fuzz-basted opener Without A Trace burns slow, the galvanic motorik of Empires Falling and urgent eco-lament El Jardin provide blast-off moments. The Dancing Barefoot-ish 100 Flowers Of Paracusia and buoyant Here & Now add graceful acoustic curves, while weird-out lounge variant Firefly features chic vocals from Thievery Corporation's LouLou Ghelichkhani and the doom-rock tread of La Pared (Govt. Wall Blues) sizzles with righteous fervour. Still on the side of the angels, then. *Kevin Harley*

Built To Spill
When The Wind Forgets Your Name
★★★
Sub Pop SP1510 (CD, LP, Cassette)
US indie-rock legends return with spectral ninth



In 30 years of existence, *When The Wind Forgets Your Name* is only Built To Spill's ninth album of original material. And while it comes on the heels of 2020's stunning tribute to the late Daniel Johnston, it's also the band's first "proper" full-length since 2015's *Untethered Moon*. "Band" is a relative term, though – Built To Spill has long been a vehicle for sole remaining original member Doug Martsch to indulge his musical abstract realism. Fool's Gold and Elements are him doing so at his best, pairing existential musing and widescreen imagery with spacey, almost new-agey indie rock, while Spiderweb and the shoe- and star-gazey Alright are perfect arguments that quality is much more important than quantity. *Mischa Pearlman*

Tom Chaplin
Midpoint
★★★★
BMG 538801542 (CD, 2LP)
Keane singer swerves a midlife crisis

Having endured drug troubles early in his career, Keane's singer Tom Chaplin has since matched his band's stately music for dignity. Nonetheless wanting to assess his midlife state now he's 43, Chaplin takes a second break from his band to create his finest work since Keane's third album, *Perfect Symmetry*. Aided by the versatile production of Kings Of Leon and Paul McCartney collaborator Ethan Johns, Chaplin matches Keane's best melodic bounce on Gravitational, but most of *Midpoint* takes a more emotionally direct route. Black Hole has the empathetic found sound mood of Public Service Broadcasting, Colourful Light recalls Badly Drawn Boy's unpredictable dramatics and Paul Simon is a touchstone throughout. Keane were never particularly young people's music anyway, and Chaplin's romantic grandeur here suggests he'll have a second life as rewarding as the *Hope And Fears* years. *John Earls*

Photos: (Yeah Yeah Yeahs) David Black; (The Amazons) Ed Cooke

Voices Of The People

Quality kitchen sink vignettes from the Marvin & Tammi of miserablism.
By Terry Staunton

Abbott and Heaton: only one of these musicians has ever been seen without their jacket on

Paul Heaton & Jacqui Abbott

N.K-Pop

★★★★

EMI EMIV 204 (CD, LP)

Paul Heaton sits comfortably in a roll call of literate pop writers to emerge in the 80s, alongside such articulate wordsmiths as Lloyd Cole, Roddy Frame and Paddy McAloon. What sets him apart from those contemporaries is prolonged commercial success: a remarkable run of 16 albums to make the Top 10, with The Housemartins, The Beautiful South and, since 2014, in tandem with Jacqui Abbott.

Yet his approach to writing, on paper at least, is rarely that of someone clocking on at a typical hit factory, and his songs are routinely populated by characters, scenarios and subject matter more in keeping with Mike Leigh or Ken Loach. Pore through his back pages and you'll find yourself in a world where *Top Of The Pops* meets *Play For Today*.

Fresh off the back of winning the Outstanding Song Collection at this year's Ivors, this fifth pairing with Abbott is arguably his most accomplished sequence of songs to date. It takes in regret-filled pub landlords (The Good Times), self-destructive masculinity (I Drove Her Away With My Tears, Baby It's Cold Inside), mismatched romance (Who Built The Pyramids?), cynical Fleet Street manifestos (Sunny Side Up) and the divisive agendas of self-serving politicians (His Master's Game). Unusually for Heaton, *N.K-Pop* also references his personal life, in a joyous but snarky tribute to a late parent.

My Mother's Womb celebrates the woman that gave him birth (a firebrand who could be "loud as Heathrow Airport [or] quiet as a Baptist mouse") and gives thanks for the steeliness of a social conscience which continues to inform his own politics. Mrs H is also a touchstone in the melodic, love-hate face-off with Abbott on Too Much For One (Not Enough For Two), on which the singers dissect the pitfalls of domesticity with the sweet soul chemistry of Marvin Gaye and Tammi Terrell.

There's lashings of wry humour throughout, although the most affecting number may stop listeners in their tracks; Still is an extraordinary four-and-a-half minutes about coming to terms with miscarriage or the death of an infant. Right from the opening couplet ("Still got you with me, she's still got the scar/Still got the child seat strapped in the car") it's a striking, heartbreaking but sensitively despatched portrait of loss it's hard to imagine any other current pop star handling with such care and compassion.

Closing in on four full decades since his first hit, Heaton remains the go-to chronicler of the Everyman condition, but let's not underplay Abbott's vital contribution as both equal-billing foil and relatable conduit of female perspectives in these songs. Plays not just for today, but for weeks, months and years to come.

Q&A

Paul Heaton on putting everyday tales to song and the lyrical influence of Pete Shelley and Bill Withers..

In narrative songs like The Good Times, how much of the story is mapped out in advance before you put pen to paper?
Not a lot, really, but there's quite often one scene in my mind and it spreads from there. On this one, I had a really vivid image of a pub with a fireplace, and I fleshed it out by having a conversation with myself. I thought about what might have happened there, and the landlord running the place on his own after his wife has gone. Sometimes I think of a song as an unfinished crossword puzzle and it's my job to fill in all the squares.

Too Much For One is another example of a great conversational/argument songs between yourself and Jacqui. How would you define the chemistry the two of you have?
I know it's corny, but as soon as we sing together it sounds like one voice. She can follow me instinctively; she's able to pick up harmony even quicker than she can melody. I only have to sing something once and she's right on it. She's got very similar diction to me as well, which I think is important, and I think it helps we're sort of from the same place. My dad was born in St Helen's, which is where Jacqui's from, so maybe geography plays a part. It does in country music, and there's a country element to some of the stuff we do.

> "When we sing together, it sounds like one voice"

When you were writing Still, was it difficult to tread carefully with such emotionally raw subject matter?
It was a fairly sad time when I was writing lyrics for the album, because both my mum and my best friend had recently died, but it wasn't until me and Johnny *[Lexus, guitarist and co-writer]* played Still for the rest of the band that it struck us how deep the song was. Losing a child is a difficult thing to talk about, but I've had lots of messages from people since we put the song on YouTube telling me how much it's helped and comforted them.

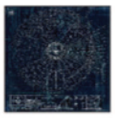
You've always been capable writing from unusual perspectives, but who are the lyricists you most admire yourself?
I generally don't listen to lyrics much at first. If a tune grabs me I'll play it over and over and it's only then that the words seep into my brain. The voice has to affect me first, but it could be two or three months before the lyrics hit me. When I started writing I listened to complicated people like Elvis Costello, and maybe Smokey Robinson or Bill Withers in terms of love songs. When I was much younger it was Pete Shelley – I was convinced all those Buzzcocks singles were about me!
As told to Terry Staunton

Photo (Paul Heaton & Jacqui Abbott): Paul Husband

Beth Nielsen Chapman
Crazy Town
★★★
Cooking Vinyl COOKCD 851 (CD, LP)
US singer-songwriter rocks out at last

Fifteen albums into her career, Beth Nielsen Chapman is far from content. Linking with producer Ray Kennedy of Steve Earle renown, she's ramped up the rock quotient by recording "live" with a band. and the result is not unlike a less husky Lucinda Williams. The Universe has a Tom Petty-esque drive, while Put A Woman In Charge – co-written with the excellent Keb'Mo – puts its message over without preaching. At the other end of the emotional scale, The Edge harks back to the loss of her first husband to cancer in 1994. She's still best known for penning This Kiss for Faith Hill, but this ballad is as memorable in a personal way. On this evidence Chapman, crazy though she be, is still finding new thrills.
Michael Heatley

The Comet Is Coming
Hyper-Dimensional Expansion Beam
★★★
Impulse! B 0036067-02 (CD, LP)
Jazz-rock trio: the same but still refreshingly different



London jazz-rock trio The Comet Is Coming have found a formula and they're sticking to it, but even within the superficially restrictive saxophone'n'beats style they've sculpted for themselves, it's the tonal precision and emotional range they've mastered which keeps each set addictively different. Following the mellow, reflective *Trust In The Lifeforce…* and the mellifluous grooves of *The Afterlife*, both released during a creatively fruitful 2019, fourth album *Hyper-Dimensional Expansion Beam* brings back something of the attack of 2016's debut *Channel The Spirits*. Led as ever by the rich saxophone scrawl of Shabaka Hutchings, also the leader of Sons Of Kemet and Shabaka And The Ancestors, their thrilling electronics veer between the rich old-school rave of Code and Pyramids, the compressed drum'n'bass of Atomic Wave Dance, and notes of classic producers throughout; Vangelis in the interlude Tokyo Nights, Tangerine Dream in Angel Of Darkness and John Carpenter in Aftermath. It's a trip.
David Pollock

Death Cab For Cutie
Asphalt Meadows
★★★
Atlantic 0075678632938 (CD, LP)
US indie-pop vets extend emotional support

In troubled times, the Cabbies find sweet solace in rarefied pop classicism on their 10th album. It's not that singer Ben Gibbard offers glib palliatives: new-wave-y opener I Don't Know How I Survive faces his torments head-on. The urgent riffs of Roman Candles back a meditation on the "battle just to wake and greet the day", struggles deepened by the spectre of mortality on Here To Forever and Wheat Like Waves. Yet comfort blankets of sound warm the dreamy Fragments From The Decade, while nods to Prefab Sprout and (implicitly) The Blue Nile elsewhere suggest the tradition of refined emotional sustenance that Gibbard wants to honour. "I won't let the light fade," he sings on Rand McNally. Even if the Cabbies never change their honeyed MOR tune, they tend to its depths and details with warming care. *Kevin Harley*

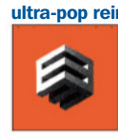
Stella Donnelly
Flood
★★★★
Secretly Group SC 432 LP (CD, LP, Cassette)
Reflective gem from Aussie singer-songwriter

Stella Donnelly's 2019 debut album *Beware Of The Dog* marked her out as a fresh, incisive, sardonic voice playfully taking apart a world of bad men and inequality. But a lockdown-induced spell back home has reconnected the Perth singer-songwriter with her childhood, her old birdwatching hobby, and the piano she hadn't touched for decades. That wide-eyed feeling of possibility permeates *Flood*. Co-produced by Anna Laverty and Methyl Ethyl's Jake Webb, it has something of the latter's layered, buoyant alt-pop in the form of opener Lungs and the closing, chanty Cold; How Was Your Day? comes over like fellow Aussie Courtney Barnett covering *Life Without Buildings*. But Donnelly's deliberations on family, friendship and love are best expressed in beautiful piano ballads: Restricted Account and the plaintive Underwater are all the better for the tangible sense of naivety.
Shaun Curran

Dr John
Things Happen That Way
★★★
Rounder 7242743 (CD, LP)
The "Night Tripper" bows out in style

When a heart attack carried Dr John off to the big Mardi Gras in the sky in 2019, New Orleans lost one of its most charismatic and influential musicians; one whose gravelly voice and honky tonk piano were as synonymous with the "Crescent City" as its famous Creole cuisine and Bourbon Street nightlife. He left behind an unfinished album at the time of his demise, which is now released and reminds us how his absence makes the world a poorer place. A hearfelt homage to country music, the ten-song set includes some big name guests (Willie Nelson on Gimme That Old Time Religion and Aaron Neville on End Of The Line) but the good doctor is never in any danger of being upstaged. A solid capstone to a remarkable career.
Charles Waring

Editors
EBM
★★★★
PIAS PIASR 1280 (CD, 2LP)
New member prompts a ultra-pop reinvention



Having settled into a relatively cosy existence as doomy arena rockers in the Depeche Mode mould, Editors seemed set to tunnel further in the alternative realm when new keyboardist Benjamin John Power, aka Blanck Mass, joined having made collaborative mix album *The Blanck Mass Sessions* in 2019. Mass' own music with Fuck Buttons and solo was abrasive. Yet the two artists combine for a wholly unlikely and spectacularly successful full-on pop album. Tom Smith redefines his vocals from dark baritone to gleefully teasing diva, while the music rarely dips below a frenetic gallop, giddy in its rush to get to a chorus as quickly as possible. Vibe and Kiss rival True Faith for borrowing New Order's poppiest moments, while Strawberry Lemonade is Dua Lipa by way of Front 242. Seven albums in, Editors magnificently start all over again. *John Earls*

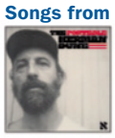
Jonas Fjeld
To The Bone
★★★★
Vox Cat No TBC (CD)
A majestic mix from Scandi veteran

Rootsy Norwegian singer/guitarist Fjeld, known as collaborator with Judy Collins and the late Rick Danko, entrances with a rich yet delicate set that crosses borders with an easy elegance. The opener, Dust In My Wallet, has an offbeat Gaelic feel then close behind is I Can Dance, slowly twirling with horns and swooning organ as if Al Green's nearby. Although created in Norway, Fjeld works with Hugh Moffatt, the very-uncowboy-like Fort Worth country singer, who added words on hearing the music, all horns and pedal steel, grand piano and trumpet, elements of jazz, folk, and country. Moffatt's Americana sister Katy takes backing vocals and Rebekka Nilsson of Oslo's avant-garde Hayde Bluegrass Orchestra has lead vocals on delectable Little Bird. *Nick Dalton*

Editors: now available with added Blanck Mass

New Albums

Herman Dune
The Portable Herman Dune Vol 1
★★★★
Santa Cruz BBI 0481 (CD, LP)
Songs from the kitchen



After the rootsier-than-usual grain of 2020's *Notes From Vinegar Hill*, David Ivar treats selections from his back catalogue to the raw-bones treatment on the delicious first of three *Portable* sets. Inspired by pandemic performances in his kitchen, the results spotlight the fecundity of his talent and the durability of his lovely, literate songs, matched beautifully to spare backing – just his careworn voice and vintage guitar, with a harrowed harmonica (Two Crows) and simpatico guest (Julie Doiron, Jolie Holland) here or there. If Good For No One evokes a weather-chilled Leonard Cohen, I Wish That I Could See You Soon maintains its charmingly lovesick levity. Of more recent vintage, the allusive Crazy Blue offers sweet ministrations to bruised souls. Wherever you listen, these are tender and true songs to carry with you from an underdog to treasure. *Kevin Harley*

Jesca Hoop
Order Of Romance
★★★★
Memphis Industries MI 0729 (LP, CD)
Manchester-based Californian's career peak

Jesca Hoop's 2019 fifth album *Stonechild* was a record full of rich, intricate songwriting to lose yourself in, but the tone has changed for the follow-up. *Order Of Romance* is a record which reaches from the speaker and demands attention, one of the year's most decisively quirky and composed. Teaming her once more with PJ Harvey collaborator and producer producer John Parish, it rotates through the sonically thrilling – the cantering psych-country of Sudden Light, Hatred Has A Mother's rhythmic vocal harmonies – and the bitingly politically aware. One Way Mirror warns of "the good guy (who) struck the match that lit the cross"; Silent Extinction and Firestorm are understated musings on climate change; the harmonically sublime I Was Just 14 encapsulates feminist awakening through teen sexual experience and maternal response to it. *David Pollock*

Lambchop
The Bible
★★★★
City Slang SLANG 50448 (CD/2LP)
Alt-country maverick turns holy roller

Since breaking the Lambchop mould with 2016's *FLOTUS*, Kurt Wagner has released a run of albums that defy expectations while pushing boundaries. His 15th Lambchop album, *The Bible*, continues the trend. It's the first time Wagner has allowed outside production on a Lambchop album, handing the reins to pianist Andrew Broder and his production partner Ryan Olson. The result is Lambchop's most eclectic album to date – an anything-goes explosion of creativity that rewards repeated listening. Little Black Boxes finds Wagner hitting the dancefloor for a slice of vocodered robo funk. Whatever Mortal and Police Dog Blues dig deep jazz grooves and are each lit up by a gospel choir-sung chorus. Daisy and Dylan At The Mouse Trap drape Wagner's digitised mumble over delicate piano to moving effect. Another late-career gem. *Jamie Atkins*

Julian Lennon
Jude
★★
BMG 4050538780581 (CD, LP)
Mixed return for John's eldest

With Beatles nostalgia in overdrive thanks to *Get Back* and Paul McCartney's mega Glastonbury set, it's perhaps with good timing that Julian Lennon names his seventh album *Jude* (Macca having famously written Hey Jude for the young Julian) as he begins to reconcile with his complicated life as the son of a Beatle. The best moments here certainly have faint echoes of his dad, such as the stately piano-and-strings Love Never Dies and Not One Night, a superb acoustic ballad. But many of the heart-on-sleeve songs, written over the last 30 years and dealing with depression, love and war, are slightly hamstrung by dated production (Every Little Moment). *Shaun Curran*

Machine Head
ØF KINGDØM AND CRØWN
★★★
Nuclear Blast NBA 6495-1 (CD, LP)
Futuristic concept piece from US metal machine

Trying to match their stunning 1994 debut *Burn My Eyes* pound for pound is a thankless task but with their tenth studio album Robb Flynn and his bandmates do come pretty close. *ØF KINGDØM AND CRØWN* (yes, they insist it's formatted like that…) lacks none of the aggression expected of the band and serves up a frenetic hour or so of pugilistic riffing and uncompromising delivery. The album is presented as a concept piece but you can easily park the storyline and lose yourself in the relentless onslaught driven by the likes of RØTTEN and BLØØDSHØT. And while the first few minutes of opener SLAUGHTER THE MARTYR might raise an eyebrow or two with the ambitious and captivating closer ARRØWS IN WØRDS FRØM THE SKY the band certainly save the best till last. *John Tucker*

The Mars Volta
The Mars Volta
★★
Clouds Hill CH 300 (CD, LP)
Reformed progressive rockers unveil their Hotel Cali-volta

At The Drive-In's reunion album, 2017's *In.ter A.li.a*, was a squib damper than Davy Jones' second-hand Speedos. Going through the motions so robotically they seemed to be boring themselves, let alone listeners. Omar Rodríguez-López and Cedric Bixler-Zavala's other, proggier band now returns after a 10-year hiatus. "The most revolutionary thing for us to do was just be very simple and straightforward," says Bixler-Zavala. Confounding and confusing long-term fans is a more adventurous and admirable approach than the composition-by-numbers of *In.ter A.li.a*. It pays off, so long as you don't mind a much smoother, lounge version of the prior MV sound. It's as if the decade break was spent on a yacht in the moustachioed company of Tame Impala and The Eagles. *JR Moores*

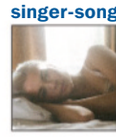
Bret McKenzie
Songs Without Jokes
★★★
Sub Pop SP 1469 (CD, LP)
Flight Of The Conchords star goes serious

With his Flight Of The Conchords bandmate Jemaine Clement due to star in the *Avatar* sequels, Bret McKenzie veers away from comedy in equally esoteric fashion. A songwriter for *The Muppets* and *The Simpsons*, McKenzie proves equally adept at swerving punchlines. The Randy Newman piano flamboyance of This World and A Little Tune is to be expected. The haunting James Taylor balladry of Up In Smoke is more unpredictable, and McKenzie also masters The Cars' power pop on America Goodbye. While avoiding the gags, McKenzie doesn't ignore the joie de vivre familiar from his peerless Oscar winner Man Or Muppet. Dave's Place springs along like prime Weezer and That's LA has a mania to rival Todd Rundgren as McKenzie instantly establishes himself as an adept straight man. *John Earls*

Nick Mulvey
New Mythology
★★★
Fiction Records MULVEY 017/20 (CD, LP)
British troubadour's third album

A founder member of the progressive London jazz group Portico Quartet, Mulvey surprisingly quit them in 2011 to pursue a solo career that witnessed his reinvention as a folk-influenced, guitar-playing singer/songwriter. It was a transformation that instantly chimed with the British public, who put his first two albums (*First Mind* and *Wake Up Now*) into the UK album charts. This new opus, hewn from a similar musical cloth – gently plucked guitar filigrees augmented by subtle but telling electronic effects – looks destined to follow suit. Mulvey has become the master of the intimate confessional, serving up earnest meditations on redemption, stoicism and healing; though largely introspective, his songs are far from gloomy, with Mulvey showing a gift for conjuring uplifting, singalong choruses that linger long in the mind. *Charles Waring*

Nina Nesbitt
Älskar
★★★
Cooking Vinyl COOKLP 800 (CD, LP, Cassette)
Rich confessionals from singer-songwriter



After a period of pop songwriting and vocal collaboration with artists including Jessie Ware, Sigala and John Newman, Edinburgh singer Nina Nesbitt's third solo album takes the shape of contemporary pop music and moulds it into lyrically confessional songs about love, mortality and being a woman in the pop industry. Teenage Chemistry is a strident pop-rocker about young romance, No Time (For My Life To Suck) is a frank and sonically sleek anthem

The Mars Volta: still looking for their lost dog

Photo (The Mars Volta): Fat Bob Shot with Leica

Pixies: cheer up, guys, it's a 4-star review

about choosing the right relationships, and the key Pressure Makes Diamonds memorably resolves to deal with, "The bullshit flying at me/Turn it into something catchy/And then make it into money". The record's top-loaded with these standouts, becoming more ballad-reflective as it plays out, but in total it's a purposeful step from an artist who's confidently building a career of quality.
David Pollock

Beth Orton
Weather Alive
★★★★
Partisan PTKF 3023-1 (CD, LP)
Pioneering folktronica troubadour returns

Beth Orton has been making records for almost 30 years but eighth album *Weather Alive* is the first time she's produced herself. It's darker in tone than 2016's synth-heavy *Kidsticks* as the 51-year-old Norfolk-born singer-songwriter records not so much a collection of songs than captures a series of ruminations; impressionistic streams of consciousness that resonate like half-remembered fragments of dreams, all clothed in a coat of iridescent tone colours, where nebulous synth washes and soaring guitars coalesce with a piano, vibraphone, and breathy saxophone. The album's opening title cut sets the tone with its dark, introspective flavour and provides just one of many standout moments. Other highlights are the yearning Friday Night and Forever Young, distinguished by jangling piano motifs and a trippy groove. Magnificently deep and moody.
Charles Waring

Gretchen Peters
The Show: Live From The UK
★★★
Proper PRPCD 163 (2CD)
Country-folk-pop with strings attached

US singer-songwriter Peters has enjoyed a quarter of a century of British support, so it was natural to cut a live album here in 2019. Disc one finds singer and band augmented by an all-female Scottish string quartet, the second being relatively unadorned. The combination is housed in an impressive mini-hardback package. This will, of course, be a must-have for Peters' loyal followers who witnessed the tour, but might be a little daunting for those unfamiliar with her work to date. There's little unnecessary chit-chat, yet the satisfaction of reclaiming songs she made famous by others, like The Secret of Life (Faith Hill) and On A Bus To St Cloud (Trisha Yearwood) is almost palpable. Soothing, if sometimes soporific, stuff.
Michael Heatley

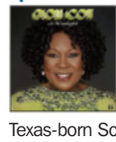
Pixies
Doggerel
★★★★
BMG 4050538806854 (CD, LP)
More to their eighth than loud-quiet-loud

The Pixies' 21st-century emissions may have been scattershot, but this is a beautiful monster. While we'll avoid the cliche "return to form", they bring their A-game and then some on a rousing marriage of structure and sensation. The opening track, Nomatterday, smoulders like *Surfer Rosa*'s Cactus meeting *The Slider*, then suddenly morphs into a garage-rock growler with a refrain of, "Oh, don't piss in the fountain". Vault Of Heaven beams Black Francis from shopping mall to "outer space" via Joey Santiago's wolfish guitar, while Dregs Of The Wine suggests "we done run out of all our tricks", before comprehensively demonstrating that they haven't. Maturity isn't always a plus in rock, but Pixies now release their hounds with precision, bark and bite. Glorious. *Chris Roberts*

The Proclaimers
Dentures Out
★★★
Cooking Vinyl COOK 864 (CD, LP)
Powerful polemics, with a Manic guesting

The Proclaimers' second album, 1988's *Sunshine On Leith*, has long been regarded by fans and critics as their finest hour, and while this 12th studio set may fall slightly short of that high watermark it nonetheless signals a return to its biting political subject matter. Now aged 60, twins Craig and Charlie Reid still write and sing with the firebrand fervour of their formative years. Post-devolution referendum blues get an airing on the Buddy-Holly-on-a-soapbox title track and the baton's carried on into The World That Was, painting a sorry portrait of political impotency. It all adds up to a melodic manifesto with razor-sharp teeth, not least when the Manics-like Drop Dead Destiny (the album is produced by long-term Manics collaborator Dave Eringa, and James Dean Bradfield helps out on guitar here and there) likens a certain Prime Minister to "an orangutan waving its arms."
Terry Staunton

Gloria Scott
So Wonderful
★★★★
Acid Jazz AJXLP 646 (CD, LP)
Veteran soul singer's spectacular return



Raised in California, where she was discovered by Sly Stone, Texas-born Scott became an Ikette in Ike & Tina Turner's soul revue in 1966 before inking a deal at Casablanca Records eight years later. Barry White helmed her only album for the label, the super-collectible *What Am I Gonna Do*, but after that, Scott fell off the radar for many years. Now 76, this incredibly soulful singer returns with the aptly titled *So Wonderful*, impeccably helmed by British producer Andrew McGuiness, whose opulent orchestrations on the standout tracks All Of The Time You're On My Mind and I've Got To Have All Of You channel the lush Gene Page string arrangements that defined the sound of Scott's debut platter. Consistently good from start to finish.
Charles Waring

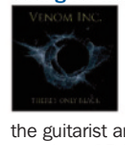
Silversun Pickups
Physical Thrills
★★★
New Machine NMR 005 (CD, LP)
Cult veterans get adventurous with Butch Vig

Although they've supported Muse, Foo Fighters and Snow Patrol, LA grunge-poppers Silversun Pickups have somehow avoided breaking through, despite a consistent melodic verve. Their second album to be produced by Butch Vig, the quartet's lockdown record deserves to shine. *Physical Thrills* is a good entry point. Their most band-sounding album, it encompasses R.E.M.'s punkier moments and energetic vintage funk workouts, with a Breeders punk-pop mischief on the handful of songs fronted by bassist Nikki Monninger. Singer/guitarist Brian Aubert, writing most of the songs while on fatherhood duty in the pandemic, offers reliable warmth under the spiky surface of the pacier tunes. The band excel at everything they touch here. If the world won't listen, you can't accuse the Pickups of not offering something for everyone. *John Earls*

Turin Brakes
Wide-Eyed Nowhere
★★★
Cooking Vinyl COOK827 (CD, LP, Cassette)
New Acoustic survivors thrive in the Knights' garden

The 20th anniversary reissue of Turin Brakes' 2001's debut album *The Optimist LP* allowed casuals to get reacquainted with the South London balladeers. Emerging as part of the New Acoustic movement in the late part of the last century alongside Travis and Starsailor, the duo have continued to offer unshowy bittersweet harmonies: it'll surprise many that *Wide-Eyed Nowhere* is their ninth album. Recorded in singer Olly Knights' garden studio, the strengths and weaknesses of a band long expanded into a quartet are present. While still sounding chilled and serene, the mood expands into War On Drugs-like woozy epics on World Like That, while Isolation's staccato rumble recalls Supergrass. A few songs simply resemble Café Del Mar filler, but there's enough life left to suggest the Brakes can happily stay off for years to come. *John Earls*

Venom Inc.
There's Only Black
★★★★
Nuclear Blast NB 4581-1 (CD, LP)
Choose your poison: second outing for heirs apparent



As you'd expect from a band that features Jeff (Mantas) Dunn, the guitarist and founder member of British heavy metallers Venom, and Tony (Demolition Man) Dolan, the bassist/vocalist who founded Atomkraft and then fronted Venom for four albums, Venom Inc. are neither lacking in pedigree nor merely tangentially related to their parent band. *There's Only Black*, Venom Inc.'s second album, is, however, a million miles away from the unrefined sound that became Venom's trademark back in the 80s. There are nods to those ramshackle early days, particular in Don't Feed Me Your Lies, but the pair (together with drummer Jeramie 'Warmachine' Kling) have crafted a solid, heavy and unpretentious body of work. Bolstered by the likes of the multi-faceted Burn Liar Burn and the beguiling The Dance Macabre, There's Only Black is a masterful addition to the band's arsenal.
John Tucker

NEXT MONTH
Dexys The Unthanks
The Beatles Dry Cleaning
David Bowie Sun Ra Arkestra

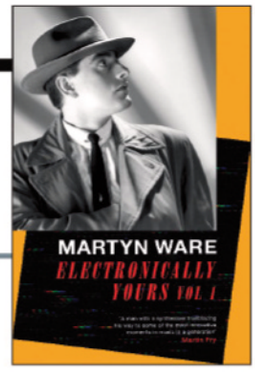
Photo (The Mars Volta): Fat Bob Shot with Leica

Books

Divine Write

Heaven 17 and Human League founder's enthralling memoir.

By Daryl Easlea



Martyn Ware

Electronically Yours, Volume 1

★★★★

Constable, £20

ISBN: 9780349135151, 368 pages

Martyn Ware: genius (bored) at work

Assembled as painstakingly and thoroughly as one of his productions, *Electronically Yours, Volume 1* is an emotionally intelligent, honest book, that has clearly been written without a ghost. Martyn Ware pulls off that rare feat of cramming in a tremendous amount of detail in a disarmingly readable manner. *Electronically Yours* serves not only as a history lesson, but also as a textbook for those considering entry to the music industry. Ware is an everyman moving through the uncharted waters of futurism, pop music and superstar collaboration at a time when it wasn't all prescribed and quantified; a product of that period of intense discovery of a 70s teenage with technology, science fiction and glam rock. As his career takes flight, he can't believe it, either. What emerges is a tale of deep lasting friendships (Ian Craig Marsh, Glenn Gregory, even Bob Last – the manager who fired him from The Human League) and still a sense of puzzlement at why he was made to leave. The main questions a reader may arrive with are all detailed: the split and subsequent rivalry with The Human League; the commercial glory and decline of Heaven 17; and where is Ian Craig Marsh, his long-term partner in the group? There are intermissions – chapters on politics ("a soulful, personal, moral duty") and Sheffield Wednesday (likening following them to the lyrics of Maze's Joy And Pain) – and commentary from those who've worked with him. Ware is charming and human throughout; disquieted by his youthful arrogance, thrilled at his rehabilitation of Tina Turner; delighted to share his favourite music of the time. And this is only *Volume 1*…

Q&A

Martyn Ware on being brutally honest, being sacked from The Human League, his relationship with Phil Oakey and more…

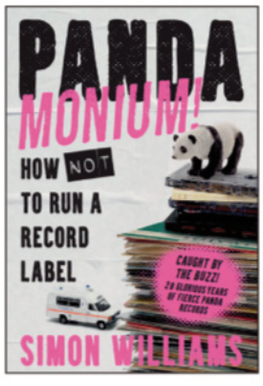
You've written the book you'd want to read yourself…
Precisely. I've read a lot of autobiographies – the ones which appeal to me are where you feel in the person's confidence, rather than a Roger Moore-style series of anecdotes.

Your split with The Human League is something many will turn to, and it's not glossed over – you've presented it as a script!
This actually happened. Anybody who knows me knows that. I'm ruthlessly honest, wherever possible. In the fullness of time, the memories of the different people who were involved have modulated somewhat, shall we say? I asked Bob Last to participate in the book. We're still mates despite everything. Bob, to his credit, knows how viscerally upsetting it must have been for me. Yet went ahead and did it anyway!

You mention the white heat of vengefulness between you and The Human League. Is it still there?
It's not white heat at all, we kissed and made up for a while and then Phil went off radar again. We bump into them occasionally on bills. I love Phil – we grew up together, a classic coming-of-age thing. If Phil rang me up tomorrow and said, "Fancy having a go at writing some stuff?", I'd be all over it. Glenn would be pleased if that happened as well. He's a big fan of the early Human League. Glenn and I recently played *Reproduction* and *Travelogue* live, which I was very proud of. Right up to the last minute, we let The Human League's management know that if Phil wanted to come on and sing the entire set if he wanted, Glenn would step down immediately. There's no animosity in my soul at all.

Heaven 17/BEF have always come across as a cottage industry in the middle of the music business.
That's exactly what it is! It's never been about trying to have a bigger car or climbing the ladder of success. I've never had really the slightest interest in any of that. Right from the outset, it's been an artistic enterprise – happy to sell millions of records, but more interested in the craft and the art. Everything else follows from that.

I have to tip my hat to any book that mentions both Crème Brulee's Les McQueen (from *The League Of Gentlemen*) and Peter Hammill.
I love Peter Hammill – he was a big influence, actually. Dreams Of Leaving sounds a bit like a Hammill song, and the way Phil delivered it as well.
As told to Daryl Easlea



Pandamonium! How Not To Run A Record Label

Simon Williams

★★★★

Nine Eight Books, £20

ISBN: 9781788708449, 336 pages

Fierce Panda founder on indie's bear necessities

Between his weapons-grade puns and indie passions, journalist-turned-label boss Simon Williams issues a heartfelt dispatch from the edge in his memoir. It starts with a tribute to the "fun and lager" of life as an *NME* journo and Fierce Panda founder, before an introductory account of Williams' attempt to take his own life in 2019 also establishes the book as – in tandem – a sensitive depiction of depression.

Williams' whistlestop account of his east London upbringing and Norwich university education comes peppered with indie-rock encounters, ranging from love for the Farmer's Boys to "gigging fanzine fun". Then came employment at the *NME*, the Legendary Fraggle Brothers (toilet-circuit titans Williams and Steve Lamacq) and the Brats. And, of course, the cuddly Panda's birth pangs followed.

The rest unfolds as a thrilling blast of scuffed '90s nostalgia, with star cameos sizzling. But returns to Williams' heart-rending suicide attempt offset the innocent beery flurries with an exploration of dreams tarnished by tough experience. As Williams details his music-industry triumphs, tragedies and travails, a dryly self-deprecating and desperately poignant picture of heartfelt endeavour and harsh reality emerges. Amid the pandemonium, indie-trenches wisdom and wry wit abound. It's a bittersweet symphony, the indie-loving life, and Williams plots its hijinks and lows beautifully. *Kevin Harley*

Fingers Crossed: How Music Saved Me From Success

Miki Berenyi

★★★★★

Nine Eight Books, £22

ISBN: 9781788705554, 353 pages

Outstanding, wide-ranging memoir of ex-Lush singer

This is quite the revelation. Infinitely superior to the average rock autobiography, it's effectively two books bleeding into each other. The first half recalls Berenyi's traumatic childhood, coloured yet also corroded by bohemian, peripatetic parents and an abusive grandmother. The second documents her life in music and in Lush, and it's the most candid, full-disclosure demystification of the indie scene in the late 80s and 90s you'll ever read. It's a lollapalooza of a story, which, as the author intended, swerves any "misery memoir" cliches by virtue of almost tactile honesty [*although her former bandmates have vehemently disputed some of her claims – shoegaze Ed*] and insightful dry humour.

Berenyi highlights the rubbishness of most men through anecdote rather than lecturing: you'll be appalled at the sexist behaviour of Bobby Gillespie, Liam Gallagher and others as indie accidentally goes mainstream. Her takedown of the 90s' spiral as Britpop and laddishness shunt aside shoegaze is glorious. Lush (for whom Berenyi was a reluctant frontperson in the first place) realise that music-biz "cool" is no longer about whether you're good but whether you're shifting units. Relationships, bereavement and the chasm between the person and the media image are also examined articulately. This is special: a superbly written book about a vanished world, and so much more.
Chris Roberts

In Perfect Harmony: Singalong Pop In 70s Britain

Will Hodgkinson

★★★★

Nine Eight Books, £25,

ISBN 9781788705615, 556 pages

Seventies aficionado builds forsaken pop a home, furnishes it with love

The literary, deeper-thinking descendant of those *Hot Hits* covers albums which graced my – I mean, some trashy tasteless people's – 70s shelves, this is a delightful, perceptive celebration of that decade's chartbusters which

the canon tends to ignore. While everyone pretends they fell for music because of a hallowed cult gig where they stood between Alan Vega and Holger Czukay, the truth is it was probably something by Middle Of The Road, Hot Chocolate or David Essex which lit the fuse. Here, Hodgkinson believes this often sneered-at pop stands genuine scrutiny as a socio-political phenomenon. As he muses, "Dare I suggest that Leap Up And Down (Wave Your Knickers In The Air) by St Cecilia might reveal more about contemporary attitudes than, say, We Are All Prostitutes by The Pop Group?" He uses as a launchpad the fact that Clive Dunn's Grandad and St. Winifred's School Choir's There's No One Quite Like Grandma bookended the decade (brilliantly noting that the former resembles Syd Barrett) before detouring (with many interviews) into Bolan, Slade, "brickie glam", Hello, Barry Blue, Ayshea Brough, Biddu and the art, films and political shifts with which this music intersected. A splendid, overdue rehabilitation for the era's junkshop geniuses. *Chris Roberts*

Jon Hiseman's Journey In The Time Machine

Martyn Hanson

★★★

Temple Music, £23.99

ISBN 9781399913751, 277 pages

Colosseum mainman's back catalogue dissected

This is a belated follow-up to the same author's biography of Colosseum drummer/leader Hiseman, published in 2010, and – probably inspired by the never-ending Sonicbond series – utilises discographical material that couldn't be fitted into its structure. Hiseman passed away in 2018, and the recent death of saxophonist wife Barbara Thompson will inevitably see this book attract more attention.

It takes the album-by-album approach to Hiseman's music-making and production work with his own band and others, including Thompson, but often assumes a familiarity with the story. This leads to many unanswered questions, such as why musicians depart the scene after having made such important contributions to the title just discussed.

Barbara's recent autobiography, a genuinely self-penned effort, read very entertainingly indeed and that rather overshadows this book. Author Hanson's conversational and opinionated style is counterbalanced to an extent by the often-quoted Chris Welch, the *Melody Maker* staffer who wrote more about Hiseman than any other critic and, like him, was a drummer.

If the text could have done with an edit to make it snappier, the production values of this substantial volume, published by Hiseman and Thompson's daughter Ana Gracey, can't be doubted. Cuttings, photographs, reviews and correspondence liven up the visuals and add value. Dedicated Colosseum fans – are there any other? – will undoubtedly invest and enjoy. Others may find the biography *Playing The Band*, still available via Temple Music though curiously not through Amazon, their first stop. *Michael Heatley*

Cosey Fanni Tutti

Re-Sisters: The Lives And Recordings Of Delia Derbyshire, Margery Kempe & Cosey Fanni Tutti

★★★★

Faber, £18.99

ISBN: 9780571362189, 372 pages

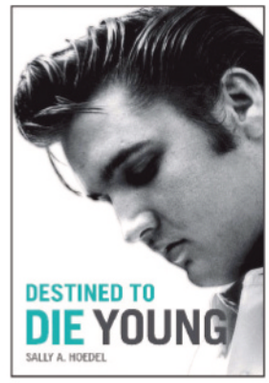
Fascinating tale of three untameable spirits

When Throbbing Gristle were in their "Wreckers of Civilisation" heyday in the 70s, few would have predicted that Cosey Fanni Tutti would be viewed as an art and literary elder in the 21st century. *Re-Sisters…* is an intriguing work that serves as biography, social history, and an update to 2017's *Art Sex Music*.

In 2018, Cosey was commissioned to compose a soundtrack to a film about Delia Derbyshire. While investigating the electronic pioneer, she read *The Book of Margery Kempe*. Dictated to a scribe in the 1430s, the story of the mystic known for her direct communication with God is viewed as the first autobiography in the English language.

Cosey decided to explore the three lives through their "recordings" via her own work as a multi-media artist, Derbyshire's music and Kempe's autobiography. All three are united by their pushing against the constrictions imposed on them by the patriarchy. Kempe is singled out for heresy as she had strong visions of Christ and was not allowed to preach; Derbyshire was told by Decca that she could not work in their studios as they did not employ women; Cosey was vilified by the double standards of the UK media in the 70s.

The refusal of these nonconformists to "accept their place" makes claim for their importance as pioneers. *Re-Sisters* is a fascinating book about individualism, united by Cosey Fanni Tutti's open, enlightening tone of voice. *Daryl Easlea*



Destined To Die Young

Sally A Hoedel

★★★★

Elvisauthor.com, $22

ISBN: 978-1-7336526, 345 pages

The family that killed The King

Apparently, it wasn't the drugs and the deep-fried peanut butter sandwiches – Elvis would have gone anyway. This full-on look at The King's health (not always a pretty sight) is, however, far from a sensationalised tale; it's a social history, delving back into the Presley family tree in the mid 1800s, with mention of tuberculous and John Keats, sharecropping and struggling. The key sentence is "Elvis' maternal grandparents were first cousins", not so much a country song, more a maelstrom of deadly DNA. It's a history of rock'n'roll with asthma, tonsillitis, insomnia and defective genes.

Admirably understated, historian and Elvis fan Hoedel tells his story with family deaths and nasty diseases while diet pills and painkillers aren't swept under the carpet but dealt with alongside hereditary issues. A thoughtful and fascinating read. *Nick Dalton*

Big Big Train – Between The Lines

Grant Moon

★★★★

Kingmaker Publishing, £49.99

ISBN: 9781838491826, 272 pages

A big big book on a big big band

It was never meant to be this way, of course. In his introduction to this sumptuous coffee-table style book Grant Moon notes that it should have ended with the *Common Ground* album sessions "drawing to a successful close". Instead, on 20 November 2021 vocalist and songwriter David Longdon, after an accident at home, died in hospital in Nottingham and it's this unfortunate incident which closes *Between The Lines*.

However, this is not a eulogy for one of the progressive rock scene's most admired frontmen. Subtitled quite tellingly *The Story Of A Rock Band*, Moon's debut offering is an erudite and keenly observed history of Big Big Train's rise from the meeting of Greg Spawton (ex-Equus) and Andy Poole (one half of Arcshine, his band with Ian Cooper) at the offices of Bournemouth Council to their current status as one of the most critically acclaimed bands of the genre. In their drive towards perfection a rollcall of musicians pass through the band's ranks, and to his credit Moon has given them all the opportunity to contribute their thoughts.

At one point, Longdon recalls a quote from Pete Townshend in which he calls *In The Court Of The Crimson King* "an uncanny masterpiece" which is not a bad description of Moon's book. An illustrated discography would have been the icing on the cake, but you can't have everything. *John Tucker*

Marillion, Misadventures and Marathons – The Life & Times Of Mad Jack

Mark Kelly

★★★★

Kingmaker Publishing, £24.99

ISBN 9781838491819, 258 pages

Keyboard player's recollections and musings

The extract of Mark Kelly's autobiography published in *RC* 527 suggested that it was engaging and well-written, and you don't have to be a fan of Marillion to become quite engrossed in it. Kelly has an eye for detail and a chatty, flowing style, and humour and pathos abound in tacit equilibrium.

One of seven siblings from a poor background, Kelly's life was changed by Rick Wakeman's *Journey To The Centre Of The Earth*. "There was the narration, the orchestration and, most of all, the keyboard solos." This leads to the acquisition of a Hammond Everett, a keyboard which "resembled an accordion as much as an organ." An inauspicious start, certainly, but in November 1981 his band Chemical Alice are supported by Marillion (whom Kelly describes as dressing like they'd "fallen in with a cult"): some of Marillion hang around for an aftershow chat with Kelly, and by the end of the night plans have been hatched to oust their keyboardist to make way for him.

After the usual shenanigans and ups and downs you'd expect from a musician's autobiography, both the band and Kelly come out on top, with Marillion going on to become national icons and pretty much inventing crowdfunding, too. A captivating story, well told. *John Tucker*

My Bloody Roots

Max Cavalera with Joel McIver

★★★★

Jawbone Press, £14.95

ISBN 9781911036913, 296 pages

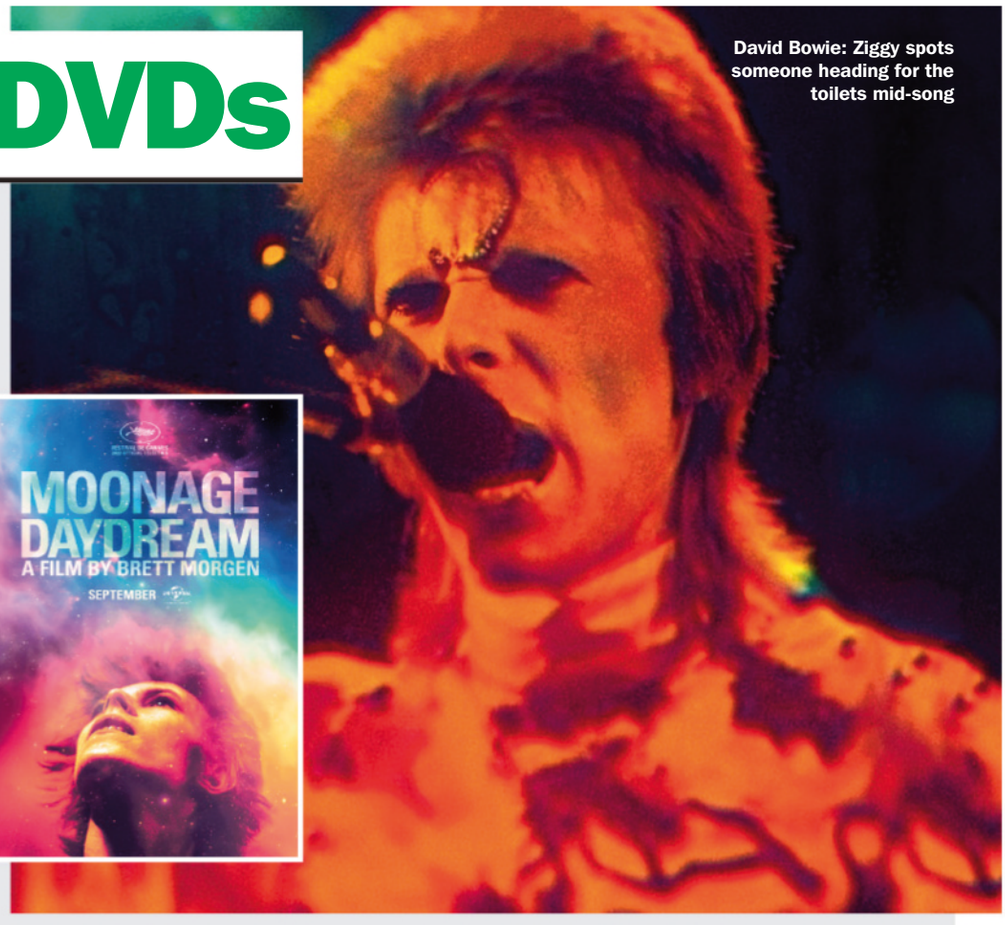
The *Arise* and rise of Brazil's most famous metaller

Boasting an integrity and honesty not often seen in music autobiographies, *My Bloody Roots* makes no attempt to sugar-coat Max Cavalera's aggressive and obnoxious behaviour as a kid going off the rails after the death of his father. Deliverance, perhaps ironically, comes from seeing Queen in Sao Paulo in 1981 as his first ever gig, and he channels his belligerence and energy into creating a ground-breaking thrash metal band.

The early days of his band Seputura are rather ramshackle as the singer/guitarist and his drummer brother Iggor struggle to find their way. A deal with a local label eventually brings them to the attention of the wider metal community, and once Roadrunner take them on for *Beneath The Remains* in 1989 they go from being big in Brazil to global contenders. But the band Sharon Osbourne describes as "perfectly poised to be the next Metallica" fragment awkwardly in 1996, with Iggor and the rest of the band carrying on and Max, mourning the death of his stepson and the loss of his band, picking up the pieces and creating his next project, Soulfly.

My Bloody Roots is a gripping and well-told story, and this revised second edition brings things up-to-date with the inclusion of later Soulfly and Cavalera Conspiracy albums, as well as Cavalera's side projects Killer Be Killed and Go Ahead And Die. *John Tucker*

Movies/DVDs



David Bowie: Ziggy spots someone heading for the toilets mid-song

Screen Genie

Hooked to the silver screen: director Brett Morgen launches exploratory meditation on David Bowie. *By Jason Draper*

Moonage Daydream

★★★★★

Universal Pictures International. In Cinemas

Though not officially "Bowie on Bowie", *Moonage Daydream*, the labyrinthine documentary by director Brett Morgen, is possibly the closest we'll ever get to such a thing. Using audio from interviews conducted throughout Bowie's career as a kind of "narration" laid on top of an array of archive video footage, the effect is of having the man himself reflect on the themes Morgen explores in this 140-minute challenge to the biographical documentary format.

But which Bowie are we talking about? "*Your* David Bowie," the director tells *RC*, encouraging the audience to project its own ideas onto his defiantly non-linear film, which, he adds, "hopefully deals with questions that all of us are confronted with".

Morgen's tribute to the Starman shoots for the moon with a phenomenal feat of editing which, in biographical terms, essentially takes Bowie's story up to the late 90s but, in its cyclical structure, allows the viewer to ruminate endlessly on his continued influence. Opening with Bowie's views on Nietzsche's "God is dead" proclamation and the idea that humans must themselves become gods in the 20th century, *Moonage Daydream* shows him effectively doing just that before, in its final act, finishing an earlier thought on mortality, backed with a refrain from the *1. Outside* song I Have Not Been To Oxford Town: "All's well/20th century dies."

In between, we see Bowie push boundaries as a gender-fluid alien, openly discuss the impact of mental-health issues on his work and try to make sense of his feelings of isolation in a world increasingly connected by technology. A god for the 20th century? The way *Moonage Daydream* is cut, this viewer's David Bowie seems to have been a man so far ahead of his time that 21st-century discourse is only just catching up with him.

That's one way of reading the film. For those who just want to enjoy Bowie the musician on his quest to "invent a new musical language", there are plenty of thrills. Beyond the first ever public airing of Jeff Beck's guest spot during Ziggy's last stand, at London's Hammersmith Odeon, in 1972, there's also the surprise discovery of footage from the 1974 Soul Tour and, the holiest of holy grails, soundcheck and concert footage from Bowie's Earls Court shows of 1978, capturing the Isolar II band at its peak.

Though the "immersive cinematic experience" billing somewhat overcooks things, big-screen viewing is essential. As meticulously constructed as it is intensely realised, *Moonage Daydream* lands with all the impact of two celestial bodies colliding.

Q&A

Director Brett Morgen on avoiding biography, surviving death and discovering lost footage.

Though not a linear film by any stretch, *Moonage Daydream* seems to take the late 90s as its end point. What was the thinking behind that?

The film does have an arc and a narrative, and it involves Bowie's creative and spiritual pursuits and the way he deals with his alienation and isolation through his art. The culmination of that was, in the late 80s, he had a recalibration and refocused on his career, and around that time he met Iman, [which] heavily impacted his approach to his work. He had a balance for the first time. For me, from that moment, he created some amazing albums, but they were just that: a series of great albums. And so after he does Hallo Spaceboy, live at the end of the film, I'm trying to say, "Look, he found it. He's back." The next beat would have been, "He's still back," which would have been redundant… I'd said what I needed to say.

How did you discover the *Isolar II* tour footage?

The first day I was brought to the Bowie archive, I came across a wall of cans labelled "Stage". I wasn't aware of the holy grail, and I didn't know it was Earls Court. And *Stage* the album was recorded, I believe, during the first leg of that tour. I think that band got better and better, and by the time they got to Earls Court, they're on some wholly different level. And I think, perhaps because he knew the show was being filmed, David gave one of his best filmed live performances.

> "David gave one of his best filmed live performances"

Does the whole gig exist, or did you use everything they have?

Do you have another question?

You had a heart attack while making the film, and we also see Bowie push himself to dangerous extremes before pulling back from the brink. Did your own experience shape the film?

The film is directly related to my near-death experience. If I had made it prior to that, it's incredibly unlikely that it would have the philosophical weight that it carries… I had my heart attack, where I flatlined and was resuscitated and put into a coma for nearly a week, on 5 January 2017. And it was right when I had finished my book research on David and was about to start immersing myself in his own words and in the archives. David deals with themes of mortality quite a bit, even in his earliest songs. I was like a student listening to Rabbi giving me the tools of how to balance my life and how to survive.

You've also made films on The Rolling Stones and Kurt Cobain. Is there any other musical artist you want to look at?

Possibly, but I'm no longer interested in biography… While they're a wonderful fan service, these music docs which are Wikipedias come to life, I'm interested in something more ethereal and intangible. Books are a great medium for a deep dive into an artist that you want to have a bigger understanding of. When I work in film, I want to be able to do something that you can't do in other mediums.

As told to Jason Draper

Singles

The Playn Jayn Cardinal Charlotte's Memorial School/It's Not Me *Circle CPW S-105*
Unissued final recording by a London acid-psych band, unloved since '85. It'll be loved aplenty now. This lot understood it: they were OTT, clanging, and built songs in modules like the later The Yardbirds and Tomorrow apparently did. If you'd told me it was the result of a collision between Jimmy Page, Eddie Phillips and Andy Ellison... I wouldn't have believed it. But it's plausible. It's Not Me is more garage, dripping sweaty organ all over t'independent indie labels of the 60s we all wanna get hold of. There are 375 copies of this. Your mission: track one down.

The Chefs 24 Hours; Let's Make Up/ Someone I Know *Optic Nerve ON 411*
I feel love, I feel love, I feel love etc. 24 Hours echoes Donna Summer's top/terrifying tune, borrowing the bassline, even utilising its change from major to major. But Brighton's The Chefs aren't disco devils. This is joyous, melodic, thrashy proto-indie, ahead of its time in 1981. Let's Make Up is even better, a ringing, driving din that casts singer Helen McCookerybook (I'm not making this up, she is) as a habitual user of Superdrug's slap shelves. They play in waltz time on Someone I Know, mocking the whispering of gossip, the snarky online messaging of their era. A dazzlingly brilliant EP, its vinyl matches its sunny sleeve.

Special Interest (Herman's) House/ Follow Me *Rough Trade RT 0337 S*
New Orleans punk stars arrive at Rough Trade. This single costs an inflation-busting 85p and the artwork is like the original RT singles, so it's retro in price and design. The A-side is partly about design, too: its titular Herman is one of the Angola 3, black revolutionaries from Louisiana who spent more than *40 years in solitary confinement*, and I don't mean The Members' single. Herman was the focus of an art project which designed a house for him as he imagined it from his cell. The record? It has a thudding bottom end, a bassline like a wide load, and terrific, soulful punk singing amid its clattering soundscape. Furious yet joyful, fire rages here.

Gloria Scott Promised Land/Instrumental *Acid Jazz AJX 6715*
Joe Smooth and Anthony Thomas' haunting classic is revived, previously entertained by The Style Council. This time, the voice delivering those uplifting, thoughtful (yes, thoughtful house music) words belongs to a former protegee of Sly Stone and Barry White, soulful Gloria Scott. She's going big: strings, congas, backing choir, a breakdown with attractive descending electric piano, Moroderish synthesiser, and reverb like she's in the meeting hall of said Promised Land, which, of course, is theoretically everywhere. She delivers the goods, despite being -ahem - years old, and her experience helps sell this lyric. Soul, gospel, Acid Jazz? Who knows? But it touches the soul.

Marine Research John Peel Session 18.05.99 *Precious 015*
Delightful broken-hearted melodies from a band sprouted from Tallulah Gosh and Heavenly, cautiously regrouped after the suicide of Heavenly's drummer Matthew Fletcher. Don't expect dirges: they were rediscovering themselves. I Confess is passionate and bright, with a skipping beat that invites the indie twirl. Bad Dreams finds guest star David Gedge duetting with Amelia Fletcher. He purrs at the front, while she brings reality over his shoulder in a cool contrast. Angel In The Snow sways in 6/8 time while a synth whirrs, and melodica parps decorate Capital L's musing on fallibility. Ms Fletcher's voice, sometimes unemotional, never sarcastic, is as engaging as her excellent sleevenotes. You'll feel you know her once you've heard this.

Black Human Features/Electric Church *Optic Nerve ON 407*
Further antiquities from the astonishingly active Optic Nerve: a 1981 formative 45 by the Wonderful Life band. The trio sounds like it's trying to unite The Cure and Joy Div, and I guess the singer, the renowned Colin Vearncombe, God rest his soul, admired Scott Walker, too. When I was playing it, an interested party declared Electric Church "very jolly", though I suspect that wasn't Black's intention, having filled it with grumpy bass and brittle minor chords. But if you grew up thrilled by post-punk, it'll raise a nostalgic smile. The A-side is double-busy, with sizzling hi-hat and prominent bass, and this time around Vearncombe resembles Morrissey channelling Tony Hadley. Optic Nerve's robust, super packaging has extra purpose here: the original 45 had a famously flaccid sleeve that was easily ruined, sometimes on the bus home from Small Wonder. At last, after 41 years, you can fully appreciate the cute artwork on the back. White vinyl: how contrary.

Gods Of The Revolution The Butch Vig Sessions Vol One *Rock Cult Records RCR 001*
Two-man army Gods Of The Revolution, of Madison, Wisconsin, find their Butch Vig-directed sessions on vinyl after 32 years. It's raucous, tight as perfect accountancy, hard-edged: on Elvis, Joe Tojek's guitar recalls Purple-era Ritchie Blackmore, while Erik Core's vocals remain calm. Not so on Bullish Rage; as the title suggests, he lets rip, and Yellow Snow is 94 seconds of energy. Vig's pre-*Nevermind* production contained shards of metal. This lot were never going to be Nirvana, but they had as much hard rock in their veins as Smashing Pumpkins. Fierce.

Sunny & The Sunliners I Can Remember/Sitting In The Park *Big Crown BC 113-45*
One of many beautifully mellow unissued 60s recordings by "brown-eyed" Texan soul singer Sunny Ozuna, brought to light by Big Crown. It's so akin to stuff the label currently does, you can't help wondering if they keep Sunny in a cupboard and let him out when they need another record. There's not a drop of aggression in it, so it figures he'd have covered Billy Stewart's Sitting In The Park because that's another tune that caresses you; soul tries a little tenderness.

Rhoda Dakar As Tears Go By/As Dub Goes By *Sunday Best SBESTS 293*
Built like The Dynamites are backing her circa 1970, Rhoda 'Distinctive' Dakar applies herself to Jagger/ Richards/Faithfull's classic. Know the song? Of course. Know Ms Dakar? Yeh. Know how The Dynamites rolled? Probably. Then you can play this in your head. Though you won't be able to predict the warm Johnny Arthey-ish strings, or how Ms Dakar's gently careworn manner suggests she's experienced said teardrops down the years. Well done.

The Wild Swans Revolutionary Spirit/ God Forbid *Optic Nerve ON 405*
Disturb this 7" and the Queen's Swan Marker will spear you with a pikestaff. Bill Drummond reckoned Revolutionary Spirit was the best single his Zoo label released, though it was the last; perhaps pressing it on 12" bust the bank. Optic Nerve serve both sides of the head by releasing the A-side in stereo: the original was mono. Spacious and effective, it's big, bold, ambitious, using the tropes of British post-punk effectively, adding pingy, high guitar like autoharp. Pete DeFreitas' drums burst and Paul Simpson (ex-Teardrop Explodes) balances strength and sensitivity out front. You can understand why Drummond adored it.

This Poison! John Peel Session 30.11.87 *Precious PRE 017*
If you hear a brighter, more energised indiepop tune than It'll All Work Out this year, you'll be lucky. A Scottish accent graces Saugz Taylor's singing: This Poison!, two guitars entwined, drums and bass, drove 460 miles from Perth to lay down this session, as guitarist Derek Moir's vivid sleevenote recalls. St Johnstoun walks their manor while the urgent Driving Skills burns through a few gearboxes. Sometimes enthusiasm outruns their ability, but it's refreshing to hear. There's no cynicism here, this was their moment, and every note made the most of it.

Skinshape Arrogance Is The Death Of Men/The Eastern Connection *Lewis Recordings LEWIS 1094*
Skinshape Another Day/Watching From The Shadows *Lewis Recordings LEWIS 1097*
Simultaneous 7"s from Will Dorey, aka Skinshape, the result of difficulties getting plastic pressed. Arrogance Is The Death Of Men appeared on this page yonks ago; I compared it to Grant Green's Maybe Tomorrow, though Arrogance has vocals. Dorey tells us what the sane know, but it's worth reiterating. The fresh flip is busy yet chilled; it's a dream where you're soaring through clouds, fearless. The second single, Another Day, is a different kettle of wish. It has an acoustic loon pants vibe as the singer coolly weighs up life and appreciates being here to live it. The slide guitar is a proper touch; it's like country stoop music shifted to a city balcony. Watching From The Shadows is darker, despite luminous flute and jazzy chords. Mindful music where Dorey's guitar is never a metaphor for a knob.

The Wake On Our Honeymoon/Give Up *Optic Nerve ON 408*
The Wake were a Glasgow band fronted by Gerard "Caesar" McNulty, once of Altered Images. Though they could be New Ordery, this debut is more indie. Both sides seem like funk made by chaps who'd read about it rather than heard it. The guitar is as scratchy as scabies, busy as rush hour. On Our Honeymoon is complex and they just about pull it off; Give Up is faster and deeper, and Caesar allows his moody post-punk voice to break into something freer, suggesting desperation. Bobby Gillespie fingers the keyboard on Give Up, as you somehow knew he would. It's buzzily effective. There's heaps of this fascinating early 80s stuff. Optic Nerve have herded up most of it this month.

Ian McCann
Send new vinyl singles for review to Singles at the usual RC address.

RC Stockists

Have our readers coming through your door!

Call on 020 8752 8172 or email stockists@metropolis.co.uk for more information or to sign up today!

SOUTH EAST

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF.** Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Electric Palace Records – 'Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone's individual preferences.'**1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: eprtenterden@gmail.com

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

Ben's Collectors Records – Guildford

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th-century Tea House.' **58a High Street, Steyning, BN44 3RD.** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.** Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4, seven days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Mon to Sat 10.00am – 4.30pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Mon to Sat 10.00 – 3.30pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.ukwww.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111.contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Shop Of The Month: Forest Vinyl – Cinderford

This is the inspiring tale of **Forest Vinyl**, owned by **Steve Helsdown**. In 2012, Steve had a major heart attack. Lucky to be alive, helped by his wife Annie, he decided to follow his dream of opening a record shop. He tells **Steve Burniston** about making this dream a reality.

Tell us about Forest Vinyl's history and the kind of music you sell.
Forest Vinyl was founded in 2014 and we opened our first brick'n'mortar store in February 2015. We have always been based in Cinderford in the heart of the Forest of Dean, hence the name. It started as a sort of glorified man-cave in two small rooms above a hi-fi store, but we are now in our fourth (and hopefully last) location, which is now probably the biggest independent record shop in Gloucestershire, if not the whole of the Southwest region. Forest Vinyl is housed in a large unit on Cinderford's Industrial Park alongside retailers such as Travis Perkins, on the main road through the Park, Forest Vale Road. The advantage of our location is free parking directly outside our store, a large stock of over 40,000 vinyl LPs and 45s, with much cheaper rent and running costs compared to a High Street location. We sell mostly vinyl records including the latest releases as well as high quality second-hand vinyl. We also sell a small selection of second-hand CDs, cassettes, 8-Track, Mini Discs, plus a large selection of 78s including rock'n'roll and jazz. We sell a wide selection of music genres. The most popular sections include jazz, electronica, indie, punk, prog, soul, rock, blues, and soundtracks, alongside the perennials such as Pink Floyd, David Bowie, Kate Bush, Beatles, Queen, and Fleetwood Mac.

And what have been the three most valuable, interesting, rare records you have sold in recent years?
Spanish Town Skabeats – Oh My Baby / Stop That Train (7", Single) (Blue Beat). Sold for £850.

Dib Cochran & The Earwigs – Oh Baby (7", Single) (Bell Records). Sold for £250 in 2016. *My Solid Ground* – My Solid Ground (LP, Album) (Bacillus Records). Back in 2016, the first £500 LP we sold.

What do independent record shops like yours mean to their customers?
It's a meeting place, a discussion forum and a crate-diggers' paradise. We are a repository of knowledge of all things vinyl, helping customers source rare and hard-to-find treasures from the past. We provide free freshly ground coffee by our neighbours Greenhill's. We also have free wi-fi and customer toilet facilities.

How important is your shop's online presence?
It's the best way to sell very obscure records due to the worldwide audience.

What is the significance of 45s to the shop and your customers?
We have a large separate section devoted to 45s, 12" and 78s with our version of a listening station. Singles buyers tend to be very different collectors: they are much more willing to crate dig – sometimes all day, or at least for several hours – so we have tried to create a comfortable singles area with various chairs, a table, listening equipment… and, of course, our readily supplied free freshly ground coffee.

Name some rare records that you would love to get.
There are lots mostly from the 90s and 00s that I'd love to get hold of; the two that spring to mind are Rialto's debut and *Giants* by The Stranglers… or anything by The Drones, the Manchester punk band.

Forest Vinyl, Unit 24, Forest Vale Road, Forest Vale Industrial Estate, Cinderford, GL14 2PH (01594 825901 / www.forestvinyl.co.uk)

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

SUBSCRIBE TODAY

Subscribing is still the best way to get your monthly music fix. Subscribe today by choosing a print, digital or bundle package.

SUBSCRIBER BENEFITS

- ✓ Your favourite magazine delivered to your door before it hits the shops
- ✓ Savings on the cover price – up to 38% off
- ✓ Exclusive offers and discounts on Record Collector products and our vinyl range
- ✓ Music calendar at Christmas*
- ✓ FREE gift for new subscribers**

NEW DIGITAL SUBSCRIPTIONS ARE NOW AVAILABLE

DIGITAL ONLY

- ✓ 13 Issues available on mobile/tablet
- ✓ Save on cover price and international postage price
- ✓ Keep digital copies on your device

PRINT & DIGITAL BUNDLE

- ✓ 13 Issues delivered to your door
- ✓ 13 Issues available on mobile/tablet
- ✓ **Unlimited access to the Rare Record Price Guide Online**

TO SUBSCRIBE VISIT: SHOP.RECORDCOLLECTORMAG.COM/SUBSCRIPTIONS

PLUS! YOU'LL RECEIVE A COPY OF A 180g LP FROM OUR RARE RECORD CLUB *or* A VINYL CLEANING SET

WORTH £23.99

Enjoy a choice of a fantastic gift when you subscribe today. Choose from the 180g heavyweight vinyl **Polly Niles LP** from ***RC's Rare Record Club***, or a **Covers 33 vinyl cleaning set** comprising one spray and one cleaning cloth – perfect for the devoted record collector.

1 YEAR SUBSCRIPTION RATES

	PRINT	BUNDLE	DIGITAL
UK 1 YR DD	£45.95	£54.99	£44.99
UK 1 YR CC/DC	£56.95	£65.99	£54.99
EUR 1 YR CC/DC	£83.99	£93.99	£59.99
USA & CAN 1 YR CC/DC	£76.95	£85.99	£54.99
ROW 1 YR CC/DC	£108.95	£114.99	£54.99

HOW TO SUBSCRIBE

020 8752 8193 quote code RC 1022

shop.recordcollectormag.com/subscriptions

subscriptions@metropolis.co.uk

*** Print and bundle only. ** Free gift is for new subscribers only.**
Gift will be posted on receipt of payment. Limited number available.
To claim your free gift please contact us on the above number.

READER SERVICES

RECORD COLLECTOR

BACK ISSUES

SPECIAL OFFER
2 for £10
Europe £12 and ROW £15 INC. P&P
OFFER ONLY APPLIES TO PRINT ISSUES
SEE ONLINE FOR FULL LIST

Visit www.recordcollectormag.com
To order yours today

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: NOVEMBER 2022 (on sale 6 OCTOBER)
Deadline for submitting adverts (Listings & Classified): Monday 12 SEPTEMBER
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
(Postal address: Record Collector Listings, Diamond Publishing Ltd, 7th Floor Vantage London, Great West Road, London, TW8 9AG)
Following issue: DECEMBER 2022 (on sale 3 NOVEMBER) Deadline: Monday 10 OCTOBER

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX.
Tel: 01420 472432. Email: davesanders2003@hotmail.com
POSTAGE. Singles/EPs £1.60 for first then 25p each additional.
LPs: £3.75 for first then £1.25 each additional.

SINGLES

APHRODITE'S CHILD, Rain And Tears (Mercury MF1039) M 12.50
ARIZONA SWAMP COMPANY, Train Keeps Rollin' (Parl. R5841, Demo) VG 20.00
BRIAN AUGER & TRINITY, I Want To Take You Higher (RCA 1947) EX 6.50
CLIFF AUNGIER, My Love And I (RCA 1730, Demo) EX 7.50
BARRON KNIGHTS, It's Been A Very Good Year (Col. DB7698, Demo) EX 6.50
BARRON KNIGHTS, Merry Gentle Pops (Col. DB7780, Demo) M 7.50
BEACH-NUTS, Out In The Sun (London HL9988, Demo) M 30.00
BEACON STREET UNION, Blue Suede Shoes (MGM 1415, Demo) M 25.00
BEATLES, She Loves You (Parl. R5055) EX 6.50
BEATLES, I Want To Hold Your Hand (Parl. R5084) M 9.50
BEATLES, I Feel Fine (Parl. R5200) M 9.50
BEATLES, Help (Parl. R5305) EX 7.50
BEATLES, Day Tripper (Parl. R5389) EX 7.50
BEATLES, We Can Work It Out (Parl. R5389) EX 7.50
BEATLES, From Me To You (Parl. R5015) EX 7.50
BEATLES, Ticket To Ride (Parl. R5265) M 9.50
BEATLES, Can't Buy Me Love (Parl. R5114) EX 7.50
BEATLES, Eleanor Rigby (Parl. R5493) EX 7.50
BEATLES, Hello Goodbye (Parl. R5655) EX 7.50
BEE GEES, World (Polydor 56220) M 2.50
TONY BELLUS, Robbin' The Cradle (London HL8933) EX 30.00
CHUCK BERRY, Little Marie (Pye Int. 7N25271) EX 6.50
DAVE BERRY, One Heart Between Two (Decca F12020) M 7.50
BABBITY BLUE, Don't Make Me (Decca F12053, Demo) M 12.50
RICKY Bowden, Alone To Cry (HMV POP1162) EX 6.50
JOHN BROMLEY, What A Woman Does (Polydor 56244) EX 20.00
JOHN BROMLEY, Kick A Tin Can (Atlantic 584289, sol) M 12.50
BOOTS BROWN & BLOCKBUSTERS, Jim Twangy (Tri, RCA 1102) EX 6.50
RUTH BROWN, This Littls Girls Gone Rockin' (Tri-Lon. HLE8757) EX 60.00
TONY BRUNO, What's Yesterday (Capitol CL15534, Demo) VG 12.50
JOHNNY BURNETTE, God Country & My Baby (London HLG9453) M 30.00
ROY "C", Shotgun Wedding (Island WIP273) EX 12.50
AL CAIOLA, Big Guitar (United Artists UP1003, Demo) M 7.50
LOS CANARIOS, Three Two One Ah (Major Minor MM502) M 30.00
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25212) M 45.00
CASCADES, Shy Girl (W. Bros WB68) EX 4.50
KENNY CHANDLER, Heart (Stateside SS166, Demo) M 15.00
CHIMES, Once In A While (London HLU9283) EX 17.50
CHRISTIEN BROTHERS, I Reachd For You (Major Minor MM628) M 4.50
JIMMY CLANTON, Another Sleepless Night (Top Rank JAR382) M 8.50
DAVE CLARK FIVE, The Red Balloon (Col. DB8465) EX 4.50
SANFORD CLARK, Go On Home (London HLW9095) EX 8.50
LINDA CLARKE, Send Me The Pillow (Decca F12709, Demo) EX 12.50
CLOVERS, Love Potion No. 9 (Round London HLT8949) EX 25.00
COASTERS, What About Us (London HLE9020) M 15.00
EDDIE COCHRAN, Weekend (London HLG9362) EX 8.50
ALMA COGAN, Link Shoe Laces (HMV POP608) EX 8.50
ALMA COGAN, Eight Days A Week (Col. DB7786) EX 6.50
COUNT DOWNE & THE ZEROS, Hello My Angel (Ember EMBS189) EX 30.00
CRESTERS, I Just Don't Understand (HMV POP1249) M 20.00
CRESTS, The Angels Listened In (London HL8954) EX 30.00
CRICKETS, Maybe Baby (Tri-Coral Q72307) VG 6.50
CRITTERS, Marryin' Kind Of Love (London HLR10119) VG 8.50
CRYSTALS, I Wonder (London HLU9852) EX 35.00
CRYSTALS, Then He Kissed Me (London HLL9773) EX 4.50
JOHNNY CYMBAL, Teenage Heaven (London HLR9731) EX 12.50
DAKOTAS, The Cruel Sea (Parl. R5044) EX 6.50
KENNY DAMON, While I Live (Mercury MF907) M 6.50
BOBBY DARIN, Queen Of The Hop (Tri-London HLE8737) EX 17.50
DATE WITH SOUL, Yes Sir That's My Baby (State. SS2062, Demo) M 45.00
SPENCER DAVIS GROUP, Somebody Help Me (Fontana TF679) EX 4.50
SPENCER DAVIS GROUP, Strong Love (Fontana TF571) EX 15.00
DERRINGERS, True Love True Love (Capitol CL15189, Demo) EX 15.00
LEE DIAMOND & CHEROKEES, I'll Step Down (Fontana H310) EX 6.50
BO DIDDLEY, Say Man Back Again (London HLM9035) VG 29.50
DION & BELMONTS, Where Or When (London HLU9030) EX 17.50
FATS DOMINO, My Blue Heaven (Tri-London HLU8280) EX 35.00
FATS DOMINO, Honey Chile (Tri-London HLU8356) M 40.00
FATS DOMINO, Wait And See (Tri.London HLP8519) EX 9.50
FATS DOMINO, Three Nights A Week (London HLP9198) EX 6.50
FATS DOMINO, Mary Oh Mary (HMV POP1324, Demo) EX 8.50
DONOVAN, Colours (Pye 7N15866) EX 3.50
CRAIG DOUGLAS, Another You (Top Rank JAR603) M 6.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389, Demo) EX 12.50
DUANE EDDY, Guitar Man (RCA 1425, Demo) M 15.00
DAVID EDE, Obsession (Pye 7N15329) EX 5.50
DAVID EDE, Twistin' Those Meeces To Pieces (Pye 7N15417) M 9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388) M 9.50
ELLIOTS SUNSHINE, Is It Too Late (Philips BF1549) M 6.50
BERN ELLIOTT & FENMEN, New Orleans (Decca F11852) EX 5.50
ESSEX, Easier Said Than Done (Col. DB7077) EX 9.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239) M 12.50
PAUL EVANS, Midnite Special (London HLL9045) EX 20.00
EXCITERS, A Little Bit Of Soap (London HLZ10018) EX 17.50
FAIRFIELD PARLOR, Bordeaux Rose (Prism PRI1) M 7.50
MARIANNE FAITHFUL, As Tears Go By (Decca F11923) EX 4.50
FAMILY DOGG, A Way Of Life (Bell BLKL1055) EX 4.50
FIREFLIES, You Were Mine (Top Rank JAR198) EX 12.50
FOUR EVERS, A Lovely Way To Say Goodnight (CBS 202349, Demo) M 45.00
FOUR SPICES, Fire Engine Boogie (MGM 944, small wol) EX 50.00
FOUR TOPS, Walk Away Renee (Tamla TMG634) EX 5.50
FOUR TOPS, Reach Out I'll Be There (Tamla TMG579) EX 7.50
BOBBY FREEMAN, Betty Lou Got New Pair Shoes (Tri-Lon. HLJ8721) EX 30.00
BOBBY FREEMAN, Do You Want To Dance (Tri-London HLJ8644) VG 9.50
ERNIE FREEMAN, Raunchy (Tri-London HLP8523) M 17.50
FRUGAL SOUND, Norwegian Wood (Pye 7N17062) M 12.50
GALLANTS, The Man From U.N.C.L.E. (Capitol CL15408) M 12.50
GEOFF GODDARD, Girl Bride (HMV POP938) EX 27.50
GOLDEN GATE STRINGS, Mr. Tambourine Man (Col. DB7634) M 25.00
BOBBY GOLDSBORO, The Runaround (Stateside SS193, Demo) M 20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166) EX 22.00
GONKS, Gonk Song (Decca F11984, Demo) EX 25.00
BOBBIE GRAHAM, Skin Deep (Fontana TF521) M 17.50
GERRY GRANAHAN, It Hurts (Top Rank JAR262) M 12.50
JULIE GRANT, Hello Love (Pye 7N15590) EX 8.50
IAIN GREGORY, Can't You Hear The Beat etc. (Pye 7N15397) EX 17.50
GUN, Drives You Mad (CBS 4052) M 6.50
JIM GUNNER, Hoolee Jump (Decca F11276) EX 8.50
BOBBY HELMS, Jacqueline (Tri-Brunswick 05748, Demo Sticker) EX 7.50
HI-LITERS, Dance Me To Death (Mercury AMT1011) EX 120.00
HILLTOPPERS, The Joker (Tri-London HLD8528) EX 25.00
HIPPIES, Memory Lane (Cameo Parkway P863) M 20.00
EDDIE HODGES, I'm Gonna Knock On Your Door (London HLA9369) EX 6.50
HOLLIES, Searchin' (Parl. R5052) EX 6.50
HOLLIES, Stay (Parl. R5077) EX 4.50
HOLLIES, Yes I Will (Parl. R5232) EX 4.50
HOLLIES, Just One Look (Parl. R5104) EX 4.50
BUDDY HOLLY, Baby I Don't Care (Coral Q72432) EX 6.50
BUDDY HOLLY, You've Got Love (Coral Q72472) EX 17.50
BUDDY HOLLY, Wishing (Coral Q72466) EX 6.50
HOLLYWOOD ARGYLES, Alley-Oop (London HLU9146) EX 6.50
PETER HOLM, This Is Not The Way (Major Minor MM504) M 12.50
HOWLIN' WOLF, Little Girl (Pye Int. 7N25269) M 17.50
HUDDERSFIELD TRANSIT AUTHORITY, Runaway (Poly. 2001284) M 6.50
KRIS IFE, Wherever You Are (Bumble GE122) M 20.00
INADEQUATES, Pretty Face (Capitol CL15051) EX 17.50
IVY THREE, Yogi (London HLW9178) EX 9.50
JAGUARS, Opus To Spring (Impression IMP101) M 30.00
JAY, I Rise I Fall (Coral Q72471) EX 27.50
JAY & THE AMERICANS, Cara Mia (United Artists UP1094) EX 6.50
JEFFERSON, Love & World Loves With You (Pye 7N17855) M 6.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo) M 8.50
BILLY JOE & THE CHECKMATES, Percolator (London HLU9502) M 6.50
ELTON JOHN, Lady Samantha (Philips BF1739) VG 30.00
JIMMY JUSTICE, Don't Say That Again (Pye 7N15601) EX 4.50
DAVE JUSTIN, You Outside (Polydor 56253) EX 8.50
JOHNNY "K", Lemonade (Fontana TF408) EX 9.50
JERRY KELLER, Here Comes Summer (Tri-London HLR8890) M 7.50
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269) EX 6.50
DANNY KING, Pretty Things (Col. DB73456, Demo) M 45.00
KINKS, Dedicated Follower Of Fashion (Pye 7N17064) EX 4.50
KNOCKOUTS, Riot In Room 3C (Top Rank JAR279) EX 15.00
BUDDY KNOX, She's Gone (Liberty LIB55473, Demo) EX 17.50
BOB KUBAN & THE IN-MEN, The Teaser (Stateside SS514) M 20.00
PATTY LA BELLE & HER BELLES, Over The Rainbow (Atlantic 4064) EX 7.50
DON LANG, Witch Doctor (HMV POP488, Demo Sticker) M 12.50
STEVE LAWRENCE, Banana Boat Song (Tri-Vogue Q72228) EX 6.50
GARY LEWIS & PLAYBOYS, The Loser (Liberty LIB55949, Demo) M 8.50
BRENDA LEE, Let's Jump The Broomstick (Bruns. 05823) M 6.50
JACKIE LEE, Rancho (Top Rank JAR286) EX 6.50
LAURA LEE, Tell Tommy I Miss Him (Triumph RGM1030, noc) EX 15.00
LAURA LEE, Love In Every Room (Col. DB8495, Demo) M 12.50
LEMON PIPERS, Green Tambourine (Pye Int. 7N25444) M 4.50
JOHN LEYTON & LE ROYS, Make Love To Me (HMV POP1264) EX 6.50
MARK LINDSAY, Arizona (CBS 4699) M 7.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718) M 17.50
JERRY LORDAN, Sing Like An Angel (Parl. R4653) EX 9.50
JOE LOSS, World Cup March (HMV POP1517) M 7.50
LOVE CHILDREN, Easy Squeezy (Deram DM268, Demo) M 15.00
LOVIN' SPOONFUL, Nashville Cats (Kama Sutra KAS204) EX 4.50
LULU, What A Wonderful Feeling (Decca F12491) M 9.50
LULU, Let's Pretend (Col. DB8221) M 8.50
KENNY LYNCH, Puff (HMV POP1057) M 12.50
KENNY LYNCH, My Own Two Feet (HMV POP1367) M 32.50
KARI LYNN, You've Got To See Mama etc. (Oriole CB164) M 7.50
GLORIA LYNNE, I Wish You Love (London HLY9846, Demo) M 9.50
NEIL MACARTHUR, She's Not There (Deram DM225) M 20.00
CARL MANN, Pretend (London HLS9006) M 30.00
ERNIE MARESCA, Shout Shout (London HLU9531) EX 12.50
MICKI MARLO, That's Right (Tri. London HL8481) EX 17.50
BARRY MASON, Misty Morning Eyes (Decca F12401, Demo) M 12.50
SUSAN MAUGHAN, Bobby's Girl (Philips 326544BF) M 5.50
JOHN MAYALL'S BLUESBREAKERS, Suspicion (Decca F12684) EX 9.50
MESSENGERS, I'm Stealin' Back (Col. DB7344, Demo) EX 9.50
MESSENGERS, When Did You Leave Heaven (Col. DB7495, Demo) M 9.50
MINDBENDERS, Ashes To Ashes (Fontana TF731) EX 4.50
MIRACLES, Shop Around (London HL9276) EX 45.00
MISS X, Christine (Ember EMBS171) M 7.50
MOJOS, Everything's Al'right (Decca F11853) EX 3.50
MONGRELS, My Love For You (Decca F12086, Demo) M 25.00
MONGRELS, My Love For You (Decca F12086) EX 20.00
MOODY BLUES, Life's Not Life (Decca F12543) M 50.00
MOVE, Brontosaurus (Regal Zonophone RZ3026) EX 3.50
NASHVILLE TEENS, Google Eye (Decca F12000) M 4.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241) EX 12.50
OLIVIA NEWTON-JOHN, Take Me Home etc. (Pye Int. 7N25599, Demo) EX 5.50
PATSY ANN NOBLE, It's Better To Cry Today (Col. DB7148) EX 6.50
NOBLEMEN, Thunder Wagon (Top Rank JAR155) M 12.50
NOCTURNES, Why Am I Treated So Bad (Col. DB8219) M 8.50
NORMAN & THE INVADERS, Stacey (U. Artists UP1058) EX 8.50
MAYF NUTTER, I Don't Care (London HLL10414) M 4.50
OUTER LIMITS, When The Work Is Thru' (Elephant LUR100) M 50.00
PATTERSONS, I Can Fly (CBS 5083, Demo) M 15.00
BRIAN POOLE & TREMELOES, Twist Little Sister (Decca F11455) M 9.50
BRIAN POOLE & TREMELOES, I Can Dance (Decca F11771, Demo) EX 8.50
BRIAN POOLE & TREMELOES, Three Bells (Decca F12037, Demo) M 6.50
DUFFY POWER, Where Am I (Parl. R5169, Demo) M 30.00
DUFFY POWER, Where Am I (Parl. R5169) M 20.00
ELVIS PRESLEY, A Fool Such As I (Tri-RCA 1113) EX 7.50
ELVIS PRESLEY, A Big Hunk O' Love (RCA 1136) EX 7.50
ELVIS PRESLEY, Devil In Disguise (RCA 1355) EX 3.50
ELVIS PRESLEY, Ain't That Loving You Baby (RCA 1422) EX 3.50
ELVIS PRESLEY, U.S. Male (RCA 1688) EX 8.50
JOHNNY PRESTON, Feel So Fine (Mercury AMT1104) EX 5.50
ALAN PRICE SET, Shame (Decca F12691) M 9.50
P.J. PROBY, Try To Forget Her (Liberty LIB55367) EX 5.50
P.J. PROBY, To Make A Big Man Cry (Liberty LIB10236) M 7.50
PJ. PROBY, Let The Water Run Down (Liberty LIB10206) M 6.50
JUDD PROCTOR, Palamino (Parl. R4809) EX 5.50
JUDD PROCTOR, Backfire (Parl. R4920) EX 5.50
GARY PUCKET & UNION GAP, This Girl Is A Woman Now (CBS 4505) M 9.50
RAINBOW PEOPLE, The Sailing Song (Pye 7N17624) EX 9.50
RAINDROPS, What A Guy (London HL9718) EX 17.50
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067) EX 9.50
RANDELLS, Martian Hop (London HLU9760) M 15.00
REVELS, Midnight Stroll (Top Rank JAR235) M 40.00
CLIFF RICHARD, High Class Baby (Col. DB4203, Demo Sticker) EX 17.50
RICK & SANDY, Creation (Decca F12311) EX 17.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187) EX 12.50
ROLLING STONES, Satisfaction (Decca F12220) EX 8.50
ROLLING STONES, 19th Nervous Breakdown (Decca F12331) EX 7.50
ROLLING STONES, Last Time (Decca F12104) EX 6.50
ROLLING STONES, Not Fade Away (Decca F11845) EX 7.50
ROLLING STONES, Get Off Of My Cloud (Decca F12263) EX 7.50
ROLLING STONES, It's All Over Now (Decca F11934) EX 6.50
ROUTERS, Sting Ray (W. Bros WB97, Demo) EX 8.50
ROUTERS, Big Band (W. Bros WB108, Demo) M 12.50
ROXY MUSIC, Pyjamarama (Island WIP6159, Demo) EX 15.00
PAUL & BARRY RYAN, Keep It Out Of Sight (Decca F12567) M 5.50
CRISPIAN ST. PETERS, Almost Persuaded (Decca F12596, Demo) EX 8.50
SAINTS, Husky Team (Pye 7N15582) M 12.50
SAMMY SALVO, Oh Julie (Tri-RCA 1032) EX 15.00
TOMMY SANDS, Sing Boy Sing (Capitol CL14834) EX 9.50
SANTO & JOHNNY, Teardrop (Parl. R4619) EX 7.50
MIKE SARNE, Come Outside (Parl. R4902) M 3.50
SASPERELLA, Spooky (Decca F12892, Demo) EX 35.00
SEARCHERS, Don't Throw Your Love Away (Pye 7N15630) EX 3.50
NEIL SEDAKA, I Go Ape (Tri-RCA 1115) M 17.50
PETER SELLERS & HOLLIES, After The Fox (U. Artists UP1152) EX 27.50
SHADOWS, Stingray (Col. DB7588) EX 4.50
SHADOWS, The War Lord (Col. DB7769) M 4.50
SHADOWS, I Met A Girl (Col. DB7853) EX 5.50
SHANGAANS, The Click Song (Col. DB7671, Factory Sample) M 8.50
DEL SHANNON, Stranger In Town (Stateside SS395) EX 8.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4955) M 8.50
SHEPHERD SISTERS, Don't Mention My Name (London HLK9681) M 17.50
SHERMAN, If You Could Read My Mind (Pye 7N45131, Demo) M 30.00
TROY SHONDELL, This Time (London HLG9432) M 6.50
SUGAR SIMONE, Why Can't I Touch You (Beacon BEA174) EX 3.50
PERCY SLEDGE, When A Man Loves A Woman (Atlantic 584001) EX 4.50
SMALL FACES, Hey Girl (Decca F12393) EX 9.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) EX 8.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) M 12.50
SOUNDS INCORPORATED, Spanish Harlem (Col. DB7321) M 6.50
BOB B. SOXX & BLUE JEANS, Zip-A-Dee-Doo-Dah (Lon. HLU9646) EX 12.50
BOB B. SOXX & BLUE JEANS, Not Too Young Etc (Lon. HLU9754) M 17.50
SPARKS, Girl From Germany (Bearsville K15516) EX 6.50
RAY STEVENS, Ahab The Arab (Mercury AMT1184, Demo) M 9.50
GARY STITES, Starry Eyed (London HLL9003) EX 12.50
SURFARIS, Waikiki Run (Bruns. 05894) M 12.50
SWINGING BLUE JEANS, Make Me Know You're Mine (HMV POP1409) EX 6.50
SWINGING BLUE JEANS, Crazy 'Bout My Baby (HMV POP1477) M 6.50
SYMBOLS, Best Part Of Breaking Up (President PT173) M 8.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470) M 35.00
TEMPTATIONS, Beauty Is Only Skin Deep (Tamla TMG578) EX 20.00
TEMPTATIONS, You're My Everything (Tamla TMG620) EX 12.50
JOE TEX, You Better Get It (Atlantic AT4021) EX 6.50

THEM, Here Comes The Night (Decca F12094) EX 12.50
JOHNNY TILLOTSON, Send Me The Pillow etc. (London HLA9598) EX 4.50
TIMES, Looking Thru' The Eyes etc. (Parl. R5855) EX 6.50
ART & DOTTY TODD, Chanson D'amour (Tri-London HLB8620) EX 9.50
TOM & JERRY, Baby Talk (Gala GSP806, Picture Label) M 40.00
TORNADOS, Love And Fury (Decca F11449) EX 9.50
TORNADOS, Monte Carlo (Decca F11889) EX 12.50
MITCHELL TOROK, Caribbean (Gold Tri-London HL8004) EX 27.50
MITCHELL TOROK, Pledge Of Love (Tri. Brunswick 05657) EX 9.50
TOYS, A Lovers Concerto (Stateside SS460) EX 4.50
TRAFFIC, Here We Go Round etc.(Island WIP6025, Pic. Cover) EX/M 12.50
TRASHMEN, Surfin' Bird (Stateside SS255) EX 27.50
TRIFFIDS, Lookin' Around (Col. DB7084) M 9.50
TRONICS, Pickin' & Stompin' (Fontana H348) M 8.50
TOMMY TUCKER, Long Tall Shorty (Pye Int. 7N25246) VG 8.50
SAMMY TURNER, Always (London HLX8963) EX 17.50
TWINKLE, Terry (Decca F12013) EX 3.50
CONWAY TWITTY, It's Only Make Believe (MGM 992) EX 4.50
UNDERTAKERS, Just A Little Bit (Pye 7N15607, small wol) EX 9.50
UNION EXPRESS, Emily Knows (Decca F13230) EX 6.50
VACELS, Can You Please Crawl Out etc. (Pye Int. 7N25330) EX 27.50
VAL & THE V's, I Like The Way (CBS 2956) M 12.50
RICKY VALANCE, Movin' Away (Col. DB4543, Demo) EX 6.50
RITCHIE VALENS, La Bamba (London HL9494) EX 12.50
LEROY VAN DYKE, Big Man In A Big House (Mercury AMT1173, Demo) M 5.50
VANGUARD SIX, Who's Taking You Home (Dolphin DOS4) EX 15.00
TEDDY VANN, Cindy (London HLU9097) EX 17.50
VENTURES, Blue Moon (London HLG9465) EX 9.50
TONY VICTOR, Dear One (Decca F11459) EX 12.50
GENE VINCENT, Lucky Star (Capitol CL15243) EX 12.50
VIPERS, Make Ready For Love (Parl. R4435, Demo) EX 12.50
VIPERS, Summertime Blues (Parl. R4484) EX 25.00
VOLCANOS, Polaris (Philips BF1246) EX 12.50
PHIL WAINMAN, Hear Me A Drummer Man (Col. DB7615, Demo) M 35.00
GARY WALKER, You Don't Love Me (CBS 202036) M 12.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793) M 15.00
THOMAS WAYNE, Tragedy (Tri-London HLU8846) M 12.50
WEDGEWOODS, Red Sky At Night (Col. DB8459) EX 9.50
HOUSTON WELLS, Galway Bay (Parl. R5141) EX 5.50
HOUSTON WELLS, Anna Marie (Parl. R5099) M 7.50
MARY WELLS, My Guy (Stateside SS288) EX 7.50
TAM WHITE, Dancing Out Of My Heart (Decca F12723, Demo) M 12.50
WHO, I Cant Explain (Brunswick 05926) EX 25.00
WHO, My Generation (Bruns. 05944) M 15.00
WHO, A Legal Matter (Bruns. 05956) EX 37.50
WHO, Substitute / Instant Party (Reaction 591001) EX 20.00
WHO, I'm A Boy (Reaction 594001) M 9.50
WHO, Happy Jack (Reaction 591010) EX 7.50
WILDCATS, Gazachstahagen (Tri.London HLT8787) M 20.00
WILD COUNTRY, Silent Village (Trafalgar TRAF01) M 55.00
MARTY WILDE, Jezebel (Philips PB1240) M 6.50
CHUCK WILLIS, What Am I Living For (Tri. London HLE8635) VG 17.50
CHUCK WILLIS, My Life (Tri-London HLE8818) M 37.50
WISHFUL THINKING, Peanuts (Decca F12627, Demo) M 15.00
GLENN YARBROUGH, Everybody's Rich But Us (RCA 1555, Demo)M 6.50
YELLOWSTONE AND VOICE, Philosopher (Parl. R5965, Demo) EX 9.50
ROBERT YOUNG, Rosemary Blue (CBS 7350, Demo) EX 5.50
TIMI YURO, Hurt (London HLG9403) EX 12.50

EPs

BEACH BOYS, Fun Fun Fun (Capitol EAP 1-20603) EX/M 25.00
BEATLES, The Beatles Hits (Parl. GEP8880) EX/EX 9.50
CRICKETS, It's So Easy (Coral FEP2014) VG/EX 7.50
JOHNNY DANKWORTH, Workshop No. 1 (Parl. GEP8653) M/EX 9.50
JOHNNY DANKWORTH, Workshop No. 2 (Parl. GEP8697) M/M 8.50
NIGEL DENVER, Folk Singer (Decca DFE8580) M/M 8.50
DUANE EDDY, The Lonely One (London REW1216) EX/EX 12.50
GEORGIE FAME, Knock On Wood (CBS EP6363) EX/VG 9.50
FOURBEATS, Fourbeats (Oxford Uni. UTF164) EX/EX 20.00
FREDDIE & THE DREAMERS, What A Crazy World (Col. SEG8287) EX/EX 6.50
JET HARRIS, Jet Harris (Decca DFE8502) M/M 20.00
HAWKSHAW HAWKINS, Country & Western (Parl. GEP8742) EX/EX 20.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/M 32.00
KINKS, Kinksize Hits (Pye NEP24203) M/M 35.00
KINKS, Kinksize Session (Pye NEP24200) M/EX 22.00
KINKS, Kwyet Kinks (Pye NEP24221) EX/VG 15.00
MANFRED MANN, One In The Middle (HMV 7EG8908) M/M 8.50
SANDY NELSON, Plays (Liberty LEP4033) EX/EX 9.50
TOM PAXTON, Tom Paxton (Elektra EPK802) M/M 9.50
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256) EX/EX 145.00
RIKKI PRICE, Rikki (Fontana TFE17100) EX/EX 7.50
RAMRODS, Riders In The Sky (London REU1292) VG/EX 20.00
CLIFF RICHARD, Dream (Col. SEG8119) EX/EX 9.50
ROCKIN' BERRIES, New From The Berries (Piccadilly NEP34043)EX/EX 25.00
JULIE ROGERS, Julie Rogers (Mercury 10023MCE) M/M 8.50
ROLLING STONES, Five By Five (Decca DFE8590) EX/EX 20.00
ROLLING STONES, Got Live If You Want It (Decca DFE8620) M/EX 25.00
ROLLING STONES, Got Live If You Want It (Decca SDE7502, Export) EX/EX 60.00
SEARCHERS, Bumble Bee (Pye NEP24218) M/EX 15.00
SONNY & CHER, Caesar And Cleo (Reprise R30056) EX/EX 15.00
2.19 SKIFFLE GROUP, The 2.19 Skiffle Group (Esquire EP146)VG/EX 15.00
VIPERS, Skiffle Music (Parl. GEP8615) M/M 9.50
VIPERS, Skiffle Music No. 2 (Parl. GEP8626) EX/M 9.50
WALKER BROTHERS, Solo John Solo Scott (Philips BE12597) M/M 7.50
LONDON HIT PARADE No. 2 (Inc. Roy Brown) (London REP1096)EX/EX 35.00
RHYTHM & BLUES, John Lee Hooker & Jimmy Reed (State. SE1008) EX/M 32.50

LPs

LONG JOHN BALDRY, Looking At Long John (U. Artists ULP1146)EX/M 30.00
BEACH BOYS, Surfin' USA (Stereo Capitol ST1890) EX/EX 40.00
BEACH BOYS, Surfin' USA (Mono Capitol T1890) EX/EX 25.00
BEACH BOYS, Little Deuce Coupe (Stereo Capitol ST1998) EX/EX 40.00
BEATLES, A Hard Day's Night (Parl. PMC1230) EX/EX 45.00
BEATLES, With The Beatles (Parl. PMC1206, 2nd Pressing) EX/EX 75.00
BEATLES, Abbey Road (Apple PCS7088) EX/EX 40.00
BEATLES, Yellow Submarine (Orig. Parl. PMC7070) VG/VG 125.00
PETER BELLAMY, Fair England's Shore (Xtra 1075) M/M 35.00
EDGAR BROUGHTON BAND, Wasa Wasa (1st Issue, Har. SHVL757) M/EX 140.00
CAMEL, Mirage (Red / White Deram SML1107 with Insert) M/M 45.00
CAMEL, Rain Dances (Decca TXS-R124 with Insert) EX/EX 12.50
CAPTAIN BEEFHEART, Dropout Boogie (Buddah 2349002) EX/M 20.00
EDDIE COCHRAN, Memorial Album (Liberty LBL83009) EX/M 15.00
SHIRLEY COLLINS, No Roses (Pegasus PEG7, GF) M/M 50.00
MIKE COOPER, Places I Know (Dawn DNLS3026 with Insert) EX/M 30.00
DUANE EDDY, Twangin' Up A Storm (RCA RD7568) EX/M 12.50
DUANE EDDY, Songs Of Our Heritage (London HAW2285) EX/M 12.50
DUANE EDDY, Dance With The Guitar Man (RCA RD7545) M/M 15.00
DUANE EDDY, Girls Girls Girls (London HAW2373) EX/M 17.50
EMERSON LAKE PALMER, Trilogy (Pink Rim Island ILPS9186, GF)EX/M 37.50
EMERSON LAKE PALMER, Tarkus (1st Press, Island ILPS9156, soc) EX/M 65.00
FAIRPORT CONVENTION, Liege & Lief (Pink Island ILPS9115) M/M 125.00
DON FARDON, Released (Young Blood SSYB13) EX/M 9.50
GAGS, Death In Buzzards' Gulch (Look LKLP6312) M/M 25.00
GORDON GILTRAP, Testament Of Time (Dog Bone MCAMKPS2020) EX/M 30.00
T.HART & M.PRIOR, Folk Songs Olde England, Vol. 2 (Crest 26)M/M 9.50
SCREAMIN' JAY HAWKINS, I Put Spell On You (Direction 8-63481)VG/M 9.50
JIMI HENDRIX & CURTIS KNIGHT, Strange Things (Lon. HA8369)M/M 40.00
HOLLIES, In The Hollies Style (Parl. PMC1235) EX/EX 85.00
HOLLIES, Sing Dylan (Parl. PCS7078) M/M 25.00
HOWLIN' WOLF, Chess Masters (Chess CXMD4004, 2LP) M/M 12.50
ELMORE JAMES, All Them Blues (Audio AFESD1034, 2LP) EX/M 12.50
JAN & DEAN, Golden Hits (Stereo Liberty SLBY1279) EX/M 25.00
JAN & DEAN, Filet Of Soul (Stereo Liberty SLBY1339) EX/EX 17.50
JETHRO TULL, This Was (Island ILPS9085, 1st Issue) EX/EX 175.00
JETHRO TULL, Stand Up (Island ILPS9103, 1st Issue) EX/EX 150.00
JOHN KEATING, Space Experience (Studio 2 TWOX1044) M/M 9.50
PAUL KENT, Paul Kent (B&C CAS1044) EX/M 25.00
BEN E. KING, Seven Letters (Atlantic 588125) EX/M 27.50
LITTLE ANTHONY & IMPERIALS, Goin' Out Of My Head (U.A. ULP1100) EX/M 65.00
MANFRED MANN, Five Faces Of Manfred Mann (HMV CLP1731)EX/M 45.00
MATTHEWS S.C., Later That Same Year (Red / Pink MCA MKPS2015) EX/M 15.00
PAUL McCARTNEY, Band On Run (Apple PAS10007 + Inner & Poster) EX/M 40.00
PAUL McCARTNEY, Red Rose Speedway (Apple PCTC251, GF, W/I)M/M 75.00
NATURAL ACOUSTIC BAND, Learning To Live (RCA SF8272) VG/M 12.50
PARLOUR BAND, Is A Friend? (Era Reissue) M/M 35.00
BOB PEGG, Ancient Maps (Trans. TRA299 with Insert) EX/M 12.50
BOB PEGG, The Ship Builder (Transatlantic TRA280 W/I) M/M 15.00
BOB PEGG & NICK STRUTT, Bob Pegg & Nick Strutt (Trans. TRA265) M/M 20.00
PENTANGLE, Cruel Sister (Trans. TRA228, GF) EX/EX 20.00
PINK FLOYD, Obscured By Clouds (Har. SHSP4020, Rounded Sl.)M/M 67.50
PINK FLOYD, A Nice Pair (Harvest SHDW403, 2LP) M/EX 25.00
MADDY PRIOR BAND, Hooked On Winning (Plant Life PLR036) M/M 7.50
JON RAVEN, Harvest (Broadside BRO ST 117) M/M 40.00
CLIFF RICHARD, Cliff Richard (Col. SX1709) EX/M 17.50
CLIFF RICHARD, The Young Ones (Col. SX1384) EX/M 8.50
CLIFF RICHARD, Wonderful Life (Col. SX1628 with Inner Sleeve)M/M 9.50
CLIFF RICHARD, Don't Stop Me Now (Col. SX6133) EX/EX 9.50
ROLLING STONES, Rolling Stones (Unboxed Decca LK4605) EX/M 150.00
ROLLING STONES, Rolling Stones (Unboxed Decca LK4605) VG/EX 75.00
ROLLING STONES, Rolling Stones No. 2 (Unboxed Decca LK4661) VG/EX 75.00
ROLLING STONES, Aftermath (Unboxed Decca LK4786) EX/EX 75.00
ROLLING STONES, Aftermath (Boxed Decca SKL4786) M/M 50.00
SEARCHERS, Sounds Like Searchers (Pye NPL18111) EX/EX 27.50
SHADOWS, Out Of The Shadows (Stereo Col. SCX3449) EX/EX 15.00
SOMERVILLE GENTLEMEN'S BAND, Far From Home (Som. 026, W/I) M/M 20.00
TEN YEARS AFTER, Undead (Deram SML1023) EX/EX 40.00
TEN YEARS AFTER, Ssssh (Deram SML1052, GF) EX/EX 40.00
MITCHELL TOROK, Caribbean (London HAW2279) EX/EX 22.00
TWIGGY, Twiggy (Mercury BE9102600, GF) EX/M 6.50
TYMES, People (Direction 5-63558) EX/EX 15.00
VENTURES, The Ventures (Liberty LBX2) M/M 12.50
WATER INTO WINE BAND, Hill Climbing etc. (Brown Myrrh + Insert)EX/M 120.00
WHO, Meaty Beaty Big & Bouncy (Track 2406006, GF) EX/EX 17.50
WHO, Who By Numbers (Polydor 2490129) M/M 15.00
BILLY WILLIAMS, Billy Williams Revue (Coral LVA9139) M/M 12.50
SONNY BOY WILLIAMSON, Down And Out Blues (Pye Int. NPL28036) EX/M 50.00
NANCY WILSON, Tender Loving Care (Capitol ST2555) M/M 15.00
NANCY WILSON, A Touch Of Today (Capitol ST2495) M/EX 22.00
WINGS, Red Rose Speedway (Apple PCTC251, GF + Booklet) EX/M 45.00
WISHBONE ASH, Wishbone Ash (Red / Pink MCA MKP2014, GF)M/M 125.00
WISHBONE ASH, Argus (Black / Blue MCA MDKS8006, GF) EX/EX 85.00
WYNDER K. FROG, Out Of The Frying Pan (Island ILPS9082) M/M 65.00
YARDBIRDS, Five Live Yardbirds (Blue / Black Col. 33SX1677) EX/EX 180.00
VARIOUS, Gutbucket (Liberty LBX3) EX/EX 15.00
VARIOUS, Shake Rattle And Rock (Atlantic 587109) EX/EX 15.00
VARIOUS, Walking By Myself (Pye Int. NPL28041) EX/M 35.00

SET SALE LIST

Write to: PAUL BAILEY, 9 HAYWARDS COURT, ARMORY LANE, OLD PORTSMOUTH, HAMPSHIRE, PO1 2PH. Tel: 02392 839457. Mobile: 07805 685198. Email: paulbailey827@btinternet.com Postage: 45s £3.50, LPs £5.00.

45 GLENDA COLLINS, If You Gotta To Pick A Baby (HMV 1233)EX 50.00
45 MARVELETTES, Beechwood 4-5789 (Rare Oriole CBA 1764)EX 140.00
45 ACTION, Baby You Got It (Parl. 5474) EX 150.00
45 RHYTHM & BLUES INC., Louie, Louie (Font. TF 524) EX 45.00
45 PRETTY THINGS, Cry To Me (Font. TF 585) EX 25.00
45 PRETTY THINGS, Don't Bring Me Down (Font. TF 503) EX 25.00
45 CREATION, Painter Man (Planet PLF 119, small Mark on Lbl)EX 50.00
45 BILLY FURY, Phone Box (Parl. R5723) EX 45.00
45 NITE PEOPLE, Sweet Tasting Wine (Font. TF 747) 25.00
45 VIRGIN SLEEP, Love (Deram DM 146) EX 60.00
45 KEITH RELF, Mr Zero (Col. DB 7920, Rare Demo) EX 125.00
45 DOORS, Tell All The People (Elektra EKSN 45065) EX 25.00
45 DOORS, Light My Fire (Elektra EKSN 45014) EX 30.00
45 HUMAN BEINZ, Nobody But Me (Capitol CL 15529) EX 45.00
45 BEATSTALKERS, Everybody Talkin' About My Baby (Decca F12259) EX 45.00
45 HOLLIES, Gasoline Alley Bred (Parl. R5862, Rare Demo) EX 35.00
45 GENE VINCENT, Git It (Capitol CL 14935) EX 20.00
45 SWINGING BLUE JEANS, Crazy About My Baby (HMV POP1477) EX 20.00
45 SYNDICATE OF SOUND, Little Girl (Stateside SS 523) EX 30.00
45 SHANGRI-LAS, Past, Present And Future (Philips 6051 027)EX 30.00
45 SHANGRI-LAS, Long Live Our Love (Red Bird RB10 048) EX 30.00
45 FIRE, Round The Gum Tree (Decca F12856 Demo) EX 85.00
45 GRAVY TRAIN, Alone In Georgia (Vertigo Swirl 6059049) EX 40.00
45 MINDBENDERS, Schoolgirl (Font. TF877) NM 50.00
45 KALEIDOSCOPE, Jenny Artichoke (Font. TF 964) EX 90.00
45 CLAYTON SQUARE, Come And Get It (Decca F12250) EX 55.00
45 MEASLES, Kicks (Col. DB 7875) EX 65.00
45 MEASLES, Casting My Spell (Col. DB 7531) EX 35.00
45 KIPPINGTON LODGE, Shy Boy (Parl. R 5645) EX 60.00
45 TOMORROW, My White Bicycle (Parl. R 5597) EX 60.00
45 SHE TRINITY, Have I Sinned (Col. DB 7943, Demo) EX 60.00
45 HONEYCOMBS, Eyes (Pye Rare Demo 7N 15736) EX 30.00
45 SORROWS, You've Got What I Want (Pye 7N 352277) VG 25.00
45 STRAWBERRY ALARM CLOCK, Tomorrow (Pye Rare Demo 7N 25446) EX 50.00
45 JASON CREST, Turquoise Tandem Cycle (Philips BF 1633) EX 100.00
45 OSCAR, Over The Wall We Go (Reaction 591012) EX 45.00
45 ARTWOODS, Sweet Mary (Decca F 12015) EX 120.00
45 WHO, Happy Jack (Reaction 591010) EX 25.00
45 WHO, The Kids Are Alright (Brunswick 05965) 65.00
45 WHO, A Legal Matter (Brunswick 05956) EX 40.00
45 WHO, La La La Lies (Brunswick 05968) EX 70.00
45 YARDBIRDS, Happenings Ten Years Time Ago (Col. DB 8024)EX 40.00
45 YARDBIRDS, Good Morning Little Schoolgirl (Col. DB 7391)VG 30.00
45 ELECTRIC PRUNES, Get Me To The World On Time (Reprise RS 20564) EX 35.00
45 ELECTRIC PRUNES, The Great Banana Hoax (Reprise RS 20607) EX 40.00
45 U.F.O., Come Away Melinda (Beacon BEA 165) EX 45.00
45 JOHNNY KIDD & PIRATES, Restless (HMV POP 790) EX 20.00
EP R&B CHART MAKERS (Stateside SE 1009) EX/EX 80.00
EP FOURMOST, The Fourmost (Parl. GEP8917) EX/EX 45.00
EP BILLY FURY, No. 2 (Decca DFE 6699) EX/EX 40.00
EP IMPRESSIONS, Soulfully (HMV 7EG 8954) EX/EX 85.00
EP BEATLES, Million Sellers (Parl. GEP8946) EX/EX 30.00
EP MOVE, Something Else From (Regal Zon. TRZ 2001) EX/EX 30.00
EP BUDDY HOLLY, No. 2 (Brunswick OE 9457, Tri-Centre) EX/EX 30.00
EP BUDDY HOLLY, No. 1 (Brunswick OE 9456, Tri-Centre) EX/EX 30.00
EP ZOMBIES, ZOMBIES (DFE 8598) EX/EX 80.00
EP IVY LEAGUE, The Holly And The Ivy League (Piccadilly NEP34046) EX/EX 25.00
EP WAYNE FONTANA, Road Runner (Font. TE 17453) EX/EX 30.00
EP PRETTY THINGS, Pretty Things (Font. TE 17434) EX/EX 40.00
EP PRETTY THINGS, On Film (Font. TE 17472) M/M 125.00
EP PRETTY THINGS, Rainin In My Heart (Font. TE 17442) EX/EX 50.00
EP GENE VINCENT, Record Date (Capitol EAP1 1059) EX/EX 65.00
EP GENE VINCENT, Race With The Devil (Capitol EAP1 20354) VG/EX 50.00
EP SWINGING BLUE JEANS, Shake (HMV 7EG 8850) EX/EX 50.00
EP HOLLIES, In The Hollies Style (Parl. GEP8934) EX/EX 60.00
EP HOLLIES, Self Titled (Parl. GEP8909) EX/EX 60.00
EP CHRIS FARLOWE, In The Midnight Hour (Immed. IMEP001)EX/EX 40.00
EP WHO, Ready Steady Who (Reaction 592 001) EX/EX 45.00
EP ELVIS PRESLEY, Love Me Tender (HMV 7EG 8199) VG/EX 35.00
EP JOHNNY KIDD, Shakin' All Over (HMV 7EG 8628) EX/EX 65.00
EP BEATLES, Magical Mystery Tour (Parl. MMT-1) EX/EX 30.00
LP VAN DER GRAAF GENERATOR, The Least We Can Do (Charisma CAS 1007) EX/EX 100.00
LP LED ZEPPELIN, III (Atlantic Plum/Red 2401002, lovely copy) EX/EX 120.00
LP T.I.M.E., T.I.M.E. (Liberty Blue LBS 83144) EX/EX 40.00
LP WARM DUST, Peace In Our Time (Trend TNLS 6001) EX 90.00
LP MITCH RYDER & DETROIT WHEELS, Jenny Take A Ride (Stateside SSL 10178) EX/EX 45.00
LP PRETTY THINGS, Self Titled (Font. TL 5239) VG/VG 40.00
LP MOVE, Self Titled (Regal Zon. LRZ 1002) VG/EX 45.00
LP ROLLING STONES, Self Titled (Decca Red Unboxed LK 4605) VG/EX 40.00
LP ROLLING STONES, Aftermath (Decca Red Unboxed LK 4786) VG/EX 40.00
LP BEATLES, Please Please Me (Parl. Y/B PMC 1202) VG/EX 45.00
LP QUICKSILVER, Comin' Thru (Capitol E-ST 11002) EX/EX 40.00
LP VANILLA FUDGE, Renaissance (Atlantic Plum/ Red 588 110) EX/EX 35.00
LP ELECTRIC PRUNES, Release Of An Oath (Reprise RSLP 6316) EX/EX 50.00
LP JETHRO TULL, This Was (Island Eye Logo ILPS 9085) VG/VG 30.00
LP EDGAR BROUGHTON BRAND, Wasa Wasa (Harvest SHVL 757, no EMI Logos) EX/EX 80.00
LP JETHRO TULL, This Was (Island I LOGO ILPS 9085) EX/EX 70.00
LP GENE VINCENT, Crazy Times (Capitol T1342) EX/EX 45.00
LP TYRANNOSAURUS REX, Prophets, Seers & Sages (Reg. Zon. SLRZ 1005) EX/EX 70.00
LP TYRANNOSAURUS REX, Unicorn (Regal Zon. SLRZ 1007)EX/EX 70.00
LP CREAM, Fresh Cream (Reaction 594001) EX/EX 50.00
LP GENE VINCENT, The Day The World Turned Blue (Kama Sutra 2316 005) EX/EX 35.00
LP GENE VINCENT, Gene Vincent (Lond. HAH 8333) EX/EX 45.00
LP FLEETWOOD MAC, Self Titled (Blue Horizon 7-63200) EX/EX 75.00
LP BEATLES, Help! (Parl. Y/B PMC 1255) EX/EX 30.00
LP TRAFFIC, Traffic (Island Black Eye Logo ILPS 9081) EX/EX 65.00
LP KINKS, Self Titled (Pye NPL 18096) VG/VG 40.00
LP KINKS, Kinda Kinks (Pye NPL 18112) VG/VG 40.00
LP NICE, Five Bridges (Charisma CAS 1014) EX/EX 30.00
LP DAVID BOWIE, Hunky Dory (RCA APRS 5947 w Insert) EX/EX 25.00
LP DAVID BOWIE, Space Oddity (RCA LSP-4813) EX/EX 25.00
LP BLACK WIDOW, Sacrifice (CBS 63948) EX/EX 40.00
LP WHO, A Quick One (Reaction 593 002) VG/EX 50.00
LP ZOOT MONEY BIG ROLL BAND, Zoot! (Col. Blue/Black SX 6075) EX/EX 50.00
LP SPIRIT, The Family That Plays Together (CBS S 63523) EX/EX 45.00
LP LOVE SCULPTURE, Blues Helping (Parl. Y/B PMC 7059) EX/EX 50.00
LP BEATLES, Abbey Road (PCS 7088, misaligned Logo) EX/EX 70.00
LP HONEYCOMBS, Honeycombs (Pye NPL 18097, nice copy) EX/EX 60.00
LP BILLY FURY, I've Got A Horse (Decca Red Unboxed LK 4677) EX/EX 45.00
LP UNIT 4+2, 1st Titled (Decca Red Unboxed LK 4697) EX/EX 40.00
LP HOLLIES, Butterfly (Parl. Y/B PCS 7039) EX/EX 70.00
LP LOVE, Four Sail (Elektra EKS 74049, 1st Press) EX/EX 50.00

MICKI B. DISCS – LPs

Write to: MIKE BILTON, 5 MANOR LANE, SHEFFIELD, S25 2SW. Mob: 07711 065696.
Email: mike.bilton1627@gmail.com P&P UK only (no overseas orders) £4.00 for the first LP, then additional £1.25 for each LP thereafter – free postage on orders over £50 in value. All records have a money back guarantee. Record listed first and sleeve second. Payment accepted by postal order, cheque, or bank transfer (please ask for details). Free list of hundreds of 7" 45 rpm singles and EPs available upon request.

AVERAGE WHITE BAND, Average White Band (Atlantic K 50058) NM/EX 12.00
ABBA, Arrival (Epic EPC 86018) NM/EX 10.00
KATE BUSH, The Kick Inside (EMI EMC 3223) NM/EX 18.00
BABE RUTH, First Babe (Harvest SHSP 4022) NM/EX 38.00
DAVID BOWIE, Aladdin Sane (GF, RCA RS 1001) NM/EX 65.00
THE BEATLES, Let It Be (Apple PCS 7096) EX/EX 22.00
CRICKLEWOOD GREEN, Ten Years After (GF, Deram SML 1065) EX/EX 28.00
THE CARS, Candy-O (Elektra K 52148) NM/NM 10.00
HARRY CHAPIN, Dance Band On The Titanic (2LP, Elektra K 62021) NM/EX 10.00
LEONARD COHEN, The Songs Of Leonard Cohen (CBS BPG 63241) NM/EX 18.00
THE DOOBIE BROTHERS, Toulouse Street (GF, Warner K 46183) NM/EX 9.00
DIRE STRAITS, Making Movies (Vertigo 6359 034) NM/EX 15.00
DIRE STRAITS, Brothers In Arms (Vertigo Verh 25) NM/EX 20.00
EAGLES, One Of These Nights (Asylum SYLA 8759) NM/EX 18.00
FACES, A Nod's As Good As A Wink To A… (Warner K 56006) NM/VG 32.00
FLEETWOOD MAC, Tusk (2LP, Warner K 66088) NM/NM 24.00
BRYAN FERRY, Another Time, Another Place (Island Records ILPS 9284) NM/EX 9.00
GENESIS, Duke (GF, Charisma Records CBR 101) NM/EX 10.00
THE HUMAN LEAGUE, Reproduction (2LP, GF, Virgin V 2133) NM/NM 18.00
JIMI HENDRIX EXPERIENCE, Electric Ladyland (1st 1ssue, 1968, Track 613008/613009) EX/VG 450.00
JANIS IAN, The Secret Life Of J. Eddy Fink (Verve Forecast FTS 3048) NM/VG 15.00
LED ZEPPELIN, Led Zeppelin III (GF, Atlantic K 50002) NM/EX 85.00
PAUL McCARTNEY, McCartney II (GF, Parlophone PCTC 258) NM/EX 18.00
PAUL McCARTNEY & WINGS, Band On The Run (Apple PAS 10007) EX/EX 15.00
VAN MORRISON, Hard Nose The Highway (GF, Warner K 46242) NM/EX 22.00
VAN MORRISON, Moondance (Warner K 46040) NM/EX 18.00
VAN MORRISON, Astral Weeks (Warner K 46024) EX/VG 18.00
JONI MITCHELL, Blue Textured (GF, Reprise Records K 44128) NM/EX 65.00
NAZARETH, Razamanaz (GF, Mooncrest CREST 1) NM/EX 52.00
GRAHAM NASH DAVID CROSBY, Graham Nash David Crosby (Atlantic K 50011) NM/VG 14.00
ORCHESTRAL MANOEUVRES, In The Dark (Dindisc DID 2) NM/EX 16.00
THE ROLLING STONES, Love You Live (2LP, GF, Rolling Stones COC 89101) NM/EX 25.00
ROXY MUSIC, Siren (Island Records ILPS 9344) NM/EX 16.00
STEELY DAN, Can't Buy A Thrill (ABC Records ABCL 5024) NM/EX 42.00
SPANDAU BALLET, TRUE (Reformation CDL 1403) EX/EX 15.00
SUPERTRAMP, Even In The Quietest Moments (A&M AMLK 64634) NM/EX 15.00
SUPERTRAMP, Crime Of The Century (A&M AMLS 68258) NM/EX 18.00
PATTI SMITH GROUP, Easter (GF, Arista Records Spart 1043) NM/EX 15.00
SOFT CELL, Non-Stop Erotic Cabaret (Some Bizarre BZLP 2) NM/EX 16.00
BRUCE SPRINGSTEEN, Born To Run (GF, CBS S 69170) NM/EX 18.00
BRUCE SPRINGSTEEN, Born In The U.S.A (CBS 86304) NM/EX 14.00
BRUCE SPRINGSTEEN, The Wild, The Innocent & The… (CBS S 65780) NM/EX 22.00
BRUCE SPRINGSTEEN, Tunnel Of Love (CBS 460270) NM/EX 18.00
BRUCE SPRINGSTEEN, The River (2LP, GF, CBS 84622) NM/EX 22.00
ROD STEWART, Never A Dull Moment (Tri-Fold, Mercury 6499 153) NM/EX 12.00
ROD STEWART, Every Picture Tells A Story (Mercury 6338 063) NM/VG 12.00
ROD STEWART, A Night On The Town (Riva RVLP 1) NM/EX 12.00
THE TOURISTS, The Tourists (Logo 1018) NM/NM 9.00
U2, The Unforgettable Fire (Island Records U 25) NM/NM 9.00
U2, October (Island Records ILPS 9680) NM/NM 12.00
STEVIE WONDER, Hotter Than July (GF, Motown STMA 8035) NM/NM 14.00

SET SALE

Write to: R BLAKE, SOUTHACRE, TUNSTEAD ROAD, HOVETON, NORWICH, NR12 8QN. Tel: 01603 783218.
Email: 2blakes13@gmail.com
POSTAGE: 45s & CDs £2.00. LPs and 12" £4.00.

45 SEARCHERS, It's Too Late (Sire '79) EX 7.00
45 STEVIE WONDER, That Girl (Motown '82) EX 6.00
45 NAT KING COLE, Madrid (Capitol '59, noc) EX 10.00
45 LYNSEY DE PAUL, My Man & Me (Jet '74) EX 5.00
45 RUBETTES, Come On Over (Polydor '77) EX 4.00
45 MUD, Let Me Out (RCA '77) VG 5.00
45 BILLY JOEL / C'MATES, Percolator (London '62) EX 8.00
45 HAWKWIND, Silver Machine (U. Artists '72, PS) EX 15.00
45 BLOW MONKEYS, It Pays To Belong (RCA '88, PS) EX 5.00
45 DR FEELGOOD, She's A Windup (U. Artists '77) EX 5.00
45 JEFFERSON, The Colour Of My Love (Pye '69) EX 8.00
45 RAY SAWYER, I Don't Feel Like Smilin' (Capitol '77) VG 6.00
45 EVE BOSWELL, Chantez Chantez (Parlophone'57, Gold) EX 6.00
45 SAXON, Never Surrender (Carrere '81, PS) EX 6.00
45 WALKER BROS, Love Her (Philips '65) EX 10.00
45 SINATRA / BASIE, My Kind Of Girl (Reprise '62) EX 6.00
45 CLIFF RICHARD, Daddy's Home (EMI '81, PS) EX 4.00
45 MAJOR LANCE, Um Um Um Um Um Um (Columbia '63) VG 20.00
45 STATUS QUO, The Wanderer (Vertigo'84, PS) EX 20.00
45 KIM WILDE, Water On Glass (RAK '81, PS) EX 5.00
45 BARRY YOUNG, One Has My Name (Dot '65) EX 10.00
45 SPENCER DAVIS, Time Seller (Fontana '67) EX 15.00
45 PEACHES & HERB, Shake Your Groove Thing (Polydor '78) EX 6.00
45 LLOYD PRICE, For Love ('60 HMV) EX 10.00
45 COZY POWELL, Dance With The Devil (RAK '73) VG 5.00
45 ANIMALS, We've Gotta Get Out… (Columbia '65) EX 8.00
45 LYNYRD SKYNYRD, Sweet Home Alabama (RCA '76, PS, Demo) EX 10.00
45 CHUCKS, Loo-Be-Loo (Decca '63) EX 6.00
45 RUDIE WHALING, Cassie Run Away (Paramount US, '73, Promo) EX 6.00
45 SIMON & GARFUNKEL, Fakin' It (CBS / Sonyi / Japan, PS) VG 15.00
45 BEAT, Too Nice To Talk To (Go Feet '80) EX 5.00
45 RONNIE HILTON, Around The World (HMV '57 Gold) EX 8.00
45 FEDERALS, Twilight Time (Parlophone '64) EX 18.00
45 DADDY DEWDROP, Nanu Nanu (Pye Int. '78, Demo) EX 6.00
45 ALTERED IMAGES, Happy Birthday (Epic '81, PS) EX 4.00
45 AGE OF CHANCE, Higher Than Heaven (Virgin '90, PS) VG 4.00
45 FRANK SINATRA, The World We Knew (Reprise '67) EX 5.00
45 PRETENDERS, I Go To Sleep (Real '81, PS) EX 5.00
EP CAPITAL LETTERS, Bread And Water (Green Sleeves '80) VG 10.00
EP RUSS CONWAY, Another Six (Columbia '59) EX 8.00
EP KENNETH MCKELLAR, Kenneth McKellar No. 2 (Decca '56) EX 10.00
EP SKEETER DAVIS, Silver Threads / Golden Needles (RCA Australia) EX 20.00
EP STEVE CONWAY, Same (Co. Sleeve, Columbia) EX 10.00
EP ROLLING STONES, Five By Five (Decca '64) EX 40.00
EP NINA & FREDERIK, Same (Columbia '61) EX 10.00
EP CLIFF RICHARD, Expresso Bongo (Columbia '59) EX 25.00
EP ACKER BILK, Bossa-Nova D'Mour (Festival France, noc) EX 10.00
EP DUCKS DE / LUX, Jumpin' (Sky Dog / Holland '75) EX 10.00
LP BILLY VAUGHN ORCH., La Paloma (Contour '66) EX 10.00
LP SIMON & GARFUNKEL, Sounds of Silence (CBS '66) EX 35.00
LP VIKKI CARR, Discovery, Vol. 2 (Liberty '64) EX 15.00
LP LULU, Love Loves to Love Lulu (Columbia'67) EX 30.00
LP DR HOOK, A Little Bit More (Capitol '76) EX 10.00
LP ELVIS PRESLEY, Elvis, Xmas Album (RCA Int. '70) VG 15.00
LP FOUR TOPS, The Four Tops Greatest Hits (Tamla Motown '67) EX 25.00
LP JOHN LENNON, Mind Games (MFP '75) VG 15.00
LP JULIE FELIX, Flowers (Fontana '67) EX 15.00
LP FRANCOISE HARDY, F H Sings About Love (Marble Arch '64) EX 15.00

SET SALES & AUCTIONS

Write to: TERRY DENT, 76 VAUGHAN ROAD, HARROW, MIDDLESEX, HA1 4ED.
Tel: 0203 1723621. P&P included (UK).

45 CHANTELS, Well, I Told You (London HL 9480) VG 35.00
45 GLADIOLAS, Little Darlin' (London HLD 8435, noc) EX 80.00
45 JODIMARS, Rattle Shakin' Daddy (Capitol CL 14641) EX 75.00
45 SONNY KNIGHT, But Officer (Vogue V9134, Tri) VG 85.00
45 MARVELETTES, Beechwood 4-5789 (Oriole CBA 1764) EX 125.00
45 TERRY NOLAND, Oh Baby! Look At Me (Coral Q72311, noc) EX 80.00
45 ROLLING STONES, Off The Hook (Export Decca AT 15040) VG 85.00
45 TASSELS, To A Soldier Boy (London HL 8885, Tri) EX 100.00
45 SONNY THOMPSON, Screamin' Boogie (Gold Starlite 008, noc) VG OFFS
45 JIMMY WITHERSPOON, Highway To Happiness (Gold Parl. MSP 6125, noc) VG 55.00
EP SAM (THE MAN) TAYLOR, The Big Beat (MGM EP 531) EX/EX 30.00

1950s POP

Write to: R. DRAPER, 8 HOLYROOD ROAD, NEW BARNET, HERTS., EN5 1DG. Email: rwdraper@me.com P&P: £1.50 first then 50p each after. Cheques / POs Please. Sleeves Graded First.

45 SHIRLEY BASSEY, The Wayward Wind (Philips 326565) CS/M/EX 10.00
45 VIC DAMONE, On St Where You Live (Philips 819) CS/M/M 10.00
45 VIC DAMONE, On At (Promo, Epic 3389) CS/M/M 10.00
45 BOBBY DARIN, Dream Lover (Ri, Pic Disc, LIG 9017) M/M 10.00
45 DANNY / JUNIORS, R&R Here To / At Hop (Ri, Probe 107)-/M/M 10.00
45 ALIAS / JIVE FLUTES, Tom Hark (Columbia 4109) -/M/M 10.00
45 ROBERT EARL, May Never Pass (Philips 805) CS/M/M 10.00
45 ELLA FITZGERALD, Evry Time We Say (HMV POP 373)-/NOC/M/M 10.00
45 RON GOODWIN ORCH., Elizabethan Serenade (Parlophone 4272) CS/M/M 10.00
45 JOHNNY / HURRICANES, Red River (Old Gold OG 9459) -/JBC/M/M/M 10.00
45 BRENDA LEE, Jump Broomstick (Brunswick 05823) CS/M/M/M 10.00
45 PEGGY LEE, Mr Wonderful (Brunswick 05671) -/CENT-TAPE REP/M 10.00
45 ENOCH (Light Green Sl /Scarl. Rib Top Rank 234) CS/M/M/M/M 10.00
45 CHAS McDEVITT, Freight Train (Old Gold OG 9052) -/M/M/M/M 10.00
45 PONITAILS, Born Too Late (HMV POP 516) CS/M/M 10.00
45 FLOYD ROBINSON, Makin' Love (RCA 1146) CS/M/M 10.00
45 FLOYD ROBINSON, Makin' Love (RCA 1146) CS/NOC/M/M 10.00
45 CONWAY TWITTY, Mona Lisa (MGM1029) CS/M/M 10.00
45 CONWAY TWITTY, Only Make Believe -/WOL/M 10.00
45 DAVID WHITFIELD, On St. Where You Live (Decca F11018) CS/M/M 10.00

SET SALE

Write to: ZOE DUNNE, 98 DINMORE AVENUE, BLACKPOOL, LANCS., FY3 7QW. Tel: Patrick 07437 810997. No texts. P&P: UK First £1.50 then 50p thereafter. Payments to Patrick Dunne. All items carry a money back guarantee.

CD SEASICK STEVE, Started Out With Nothing etc. 4.00
CD THE DOOLEYS, Best Of 4.00
CD KAY STARR, 25 Original Recordings 4.00
CD GEORGE McCRAE, Rock Your Baby 4.00
CD MIKE AND THE MECHANICS, Beggar On Beach Of Gold 4.00
CD ZAC BROWN BAND, Uncaged 4.00
CD CLIFF RICHARD, Private Collection 1979-1988 4.00
2CD URIAH HEEP, Demons And Wizards 5.00
2CD URIAH HEEP, The Magician's Birthday 5.00
CD DEAN FRIEDMAN, Lucky Stars, Lydia, Ariel etc. 4.00
CD BOBBY VEE, Take Good Care Of My Baby 4.00
CD SARAH BRIGHTMAN, Timeless 4.00
CD FLOYD CRAMER, On The Rebound 4.00
CD AVENGED SEVENFOLD, Same (+ DVD) 4.00
ORDER FOUR OR MORE ITEMS. P&P FREE. UK ONLY.
CD BEACH BOYS, Live Knebworth 1980 4.00
CD ELLA FITZGERALD, Best Of The Songbooks 4.00
CD THE 5TH DIMENSION, Best Of (22 Tracks) 4.00
CD FRANKIE GOES TO HOLLYWOOD, The Hits 4.00
CD RUNRIG, Amazing Things 4.00
2CD DEL AMITRI, Hatful Of Rain + Live At Abbey Road 4.00
CD BURL IVES, The Wayfaring Stranger 4.00
CD MADDY PRIOR + CARNIVAL BAND, Paradise Found 4.00
CD VANGELIS, Antarctica 4.00
CD MARTHA REEVES, The Collection 4.00
2CD SLADE, Best Of (43 Tracks) 5.00
CD PAUL McCARTNEY, Flowers In The Dirt 4.00
CD SONIC BOOM SIX, Sounds To Consume 4.00
2CD VIC DAMONE, Lazy Afternoon 4.00
CD THE MISFITS, Static Age 5.00
CD BLACK FLAG, Live '84 5.00
CD JAMES TAYLOR, Flag 4.00
CD THE SEEKERS, Best Of (23 Tracks) 4.00
CD FRANKIE LAINE, I Believe 4.00
CD PEGGY LEE, Best Of 4.00
CD MY CHEMICAL ROMANCE, 3 Cheers For Sweet Revenge 4.00
CD SCOTT JOPLIN, The Entertainer 4.00
CD FRANK MARINO & MAHOGANY RUSH, World Anthem 4.00
CD ENYA, Shepherd's Moon 4.00
CD ENYA, Watermark 4.00
CD CRASS, Stations Of The Cross 5.00
CD PAUL SIMON, Surprise 4.00
CD PAUL SIMON, You're The One 4.00
CD THE ONLY ONES, Even Serpents Shine 5.00
CD ERIC CLAPTON, August 4.00
CD VIKKI CARR, The Liberty Years 4.00
CD MARTIN CARTHY, Waiting For Angels 4.00
CD JUDY GARLAND, Greatest Hits 4.00
CD ART GARFUNKEL, Best Of 4.00
CD BO DIDDLEY, Jungle Music 4.00
CD NANA MOUSKOURI, Her Very Best 4.00
DOOM METAL. Plenty in stock. Wants S.A.E. please.
CD SARKE, Viige Urh 5.00
CD VOODOO, Ashes 5.00
CD KORN, Greatest Hits, Vol. 1 5.00
CD NAPALM DEATH, Complete Radio One Sessions 5.00
CD CHARGER, The Foul Years Of Our Lord 5.00
CD VADER, Black To The Blind 5.00
CD SIX FEET UNDER, Graveyard Classics 5.00
CD DANZIG, Live On The Black Hand Side 5.00
CD NILE, Amongst The Catacombs Of Nephren Ka 5.00
CD HIGH ON FIRE, Blessed Black Wings 5.00
CD NILE, Black Seeds Of Vengeance 5.00
CD SOIL, Scars 5.00
CD RAGING SPEEDHORN, We Will Be Dead Tomorrow 5.00
CD ACID KING, Busse Woods 5.00

PUNK / OI! / NEW WAVE

Write to: ELISTA, 157 COMMON RISE, HITCHIN, SG4 0HS, UK. www.elistarec.com Tel: (07802) 956315.
Shipping at customer's risk, insurance extra:-

	7" First 4	LP First 6
INLAND	**£2.40**	**£4.00**

To pay by card please use the shopping cart on the website, shipping may be slightly different.

LP LES TROIS HUIT, Les Trois Huit (2016 album + L/S, French Punk) NEW 16.00
LP VARUKERS, Prepare For The Attack (2021 reissue in diff. sleeve) NEW 12.50
LP VARUKERS, The Demos - Anniversary Edition (2020 Retro. Purple v.) NEW 11.50
LP VARUKERS, Bloodsuckers (40th Anniversary Grn v., 2019 album) NEW 15.00
LP VARUKERS, Vintage Varukers (Rare & Unreleased1980-85, 2020) NEW 17.00
CD EP VIOLATORS, Tied to The Tracks (2018 US 4-trk in card GF) NEW 12.50
7" THIRTEENTH CHIME, Fire + 2 (THC 2) EX/EX 20.00
LP LES THUGS, Nineteen Something (2016 reissue of 1997 album + P/I) M/M 20.00
7" THE TONE, One For The Money (1998 4-trk on Rugger Bugger) EX/EX 7.00
7" TOXIC EPHEX, Punk As Fuck EP (White sl. W sticker, PUKE 1 1/2) VG/EX 28.00
7" URBAN DOGS, New Barbarians (FALL 008, 1982) EX/EX 14.00
MLP VANILLA POD, Seeing Out The Sunrise (Orange v. 7-trk from 2015) M/M 8.50
CD TITKOLT ELLENALLAS, A Hatalom Emberei (Nordisc 001, 1997) M/M 10.00
LP VACANT LOT, Stay Mental (Rock-O-Rama RRR125, '92, Canadian band) M/M 70.00
LP T S O L, Beneath The Shadows (VIRUS 29 + L/I, 1982) VG/EX 40.00
LP TALES OF TERROR, Tales of Terror (1985 UK iss. CD015) VG/EX 55.00
LP TARNFARBE, Heroes Of Today (Nuclear Blast Rec. 1989, Blue V.) VG/EX 7.00
7" THIRTEEN DAYS, Tightrope + 2 (LBT rec. 86 + press release) M/M 7.00
LP TROUBLEMAKERS, Goteborg (+ L/S, Swedish Punk comp. Of 7 ins a) M/M 10.00
2LP TUOMIOPAIVAN LAPSET, Discography (Double GF + ins) EX/M 13.00
LP TV PERSONALITIES, Beautiful Despair (Fire Rec. 2017 + download) M/M 15.00
LP ULTIMA THULE, Korpkvadet (2017 album + L/S) M/M 13.00
12" UNDERLINGS (EX-S-HATERS), Centurion EP (DONG 35, 1987 3-trk) M/M 7.50
12" UNDERLINGS (EX-S-HATERS), That Little Girl EP (DONG 23 1986) EX/M 7.50
LP US BOMBS, Never Mind The Opened Minds… (1997 album) M/M 22.00
LP US BOMBS, Put Strength In The Final Blow (+ L/S, Vinyl Dog Rec.) VG/M 36.00
7" THE VALVES, Tarzan Of The Kings Road (ZUM 3) VG/EX 7.00
LP SONNY VINCENT, Hells Kitchen (Munster Rec., 2000 album) M/M 23.00
7" THE WASTELAND, Sick Of Listening +3 (WASTE 1, 1990 Power-Pop) -/EX 10.00
LP WIPERS, The Herd (Zeno Rec. 1996) M/M 70.00
LP TWO NINETY NINE, Rot Label Comp. Feat. Animal Farm / Killroy… EX/M 45.00

SAM HOBDEN RECS. (Est.1984)

Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX. BN27 4JH. Tel/Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated. P&P extra (at cost). 45s/EPs £2.00, LPs £4.00. Three or more records P&P free of charge UK & Europe.

TROGGS – TROGGS – TROGGS – TROGGS – TROGGS – TROGGS

45	Wild Thing (Fontana TF 689) (US/EX/6.00)	EX	6.00
45	With A Girl Like You (Fontana TF 717)	EX	6.00
45	I Can't Control Myself (Page One POF001) (Belgium/EX/EX/8.00) (Turkey/EX/8.00)	EX	6.00
45	Any Way You Want Me (Page One POF 010) (Belgium/EX/7.00)	M	8.00
45	Give It To Me (Page One POF 015, wol)	VG	6.00
45	My Lady (Page One POF 022, Promo)	EX	50.00
45	Night Of The Long Grass (Page One POF022, wol) (Belgium/EX/EX/10.00)	EX	7.00
45	Hi Hi Hazel (Page One POF 030)	EX	8.00
45	Love Is All Around (Page One POF040) (Australia/EX/7.00) (Germany/EX/EX/10.00)	EX	6.00
45	Little Girl (Page One POF 056)	EX	8.00
45	Surprise, Surprise (I Need You) (Page One POF 064)	EX	10.00
45	Everything's Funny (Australia Astor 1303)	M	15.00
45	Hip Hip Hooray (Belgium Page One POF 092)	EX	8.00
45	Lost Girl (Norway CBS 2038, PS, Original)	EX/M	50.00
45	Strange Movies (Portugal Pye 7N.45295, PS)	EX/M	15.00
45	Little Red Donkey (South Africa Fontana YF 827, wol)	EX	10.00
12"	The Troggs Tapes (DJM X-13149, PS)	EX/M	8.00
12"	The Troggs (Page One ESS T 2016, PS)	EX/M	8.00
EP	Troggs Tops 1 (Page One POE 001)	EX/M	20.00
EP	Troggs Tops 2 (Page One POE 002, wobc)	EX/EX	30.00
EP	TROGGS - The Troggs Tapes (DJM DJS 6, Dbl., PS)	EX/EX	8.00
EP	Les Troggs (France Fontana 465.321 ME)	EX/EX	25.00
EP	Troggs, Best 4 (Japan Philips SFL 3174 + insert)	EX/EX	25.00
LP	Los Troggs (Mexico Fermata DE-77-15)	EX/EX	80.00
EP	Bullet (South Africa BP Bullet BP-OCW 3)	EX/M	25.00
EP	The Troggs (Spain Fontana 467 791 TE)	EX/EX	25.00
LP	From Nowhere (Fontana TL 5355)	EX/EX	60.00
LP	Trogglodynamite (Page One POL 001)	EX/EX	60.00
LP	Best Of The Troggs (Page One FOR 001)	EX/M	30.00
LP	On Tour (Page One POL 1, Export Issue)	VG/VG	60.00
LP	Best Of The Troggs, Vol. 2 (Page One FOR 007)	EX/VG	20.00
LP	Trogglomania (Page One POS 602)	EX/VG	20.00
LP	Contrasts (DJM Silverline DJML 009)	EX/EX	15.00
LP	With A Girl Like You (DJM Silverline DJML 047)	EX/M	15.00
LP	The Troggs Tapes (Penny Farthing PELS 561)	EX/EX	20.00
LP	Wild Thing (Chevron CHVL 155)	EX/M	10.00
LP	ROCK It Up (Action Replay AR LP 103)	EX/M	10.00
LP	Wild Thing (See For Miles SEE 256)	EX/M	10.00
LP	Best Of The Troggs (Australia Page One SPGL 933647, wobc)	EX/EX	30.00
LP	Hip Hip Hooray (France Fontana 885.542 MY)	EX/M	70.00
LP	Black Bottom (France New Rose ROSE 4 + Red inner sleeve)	EX/M	15.00
LP	Au Album (France??? New Rose Rose 186, Autographed by all four)	EX/M	50.00
LP	Trogglomania (Germany SR International 76 200)	EX/EX	35.00
2LP	Pop Chronik (Germany DJM 87 572/3XT)	EX/M	25.00
LP	Double Hits Collection (Germany Platinum 3908 + DAVE DEE etc.)	EX/M	20.00
LP	The Troggs (Italy R International LIR-22-008, 1966 Original)	EX/M	70.00
LP	The Troggs (Italy RB 248)	EX/EX	10.00
LP	The Troggs (Netherlands Capriccio 111.030)	EX/EX	12.00
2LP	The Very Best Of (Netherlands DJM DJL 33508, toc)	EX/EX	15.00
LP	Best Of The Troggs (South Africa DJM DJC 3008, woc)	VG/EX	10.00
LP	Best Of The Troggs, Vol. 2 (South Africa DJM DJC 3009, woc)	EX/EX	12.00
2LP	Golden Hits Of The Troggs (South Africa DJM HGN 7620)	EX/EX	20.00
LP	Cellophoane (Spain Fontana 681 751 TL, Original)	EX/M	70.00
LP	Historia De La Musica Pop Inglesa, Vol. 6 (Spain Penny Farthing 021)	EX/M	15.00
LP	Viva England (Spain Vectorea VLF-22)	EX/M	15.00
LP	Wild Thing/With A Girl Like You (US Fontana SRF 87556, wobc)	EX/EX	20.00
LP	Love Is All Around (US Fontana SRF 67576)	EX/EX	20.00
LP	The Troggs (US Pye 12112)	EX/M	12.00
2LP	The Vintage Years (US Sire SASH 3714-2)	EX/M	20.00
LP	Live At Max's Kansas City (US MKC 214)	EX/M	20.00
LP	Best Of The Troggs (US Rhino RNLP 118)	EX/M	12.00

SAM HOBDEN RECS. (Est. 1984)

Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX, BN27 4JH. Tel / Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated. P&P extra (at cost) 45s/EPs: £2.00. LPs: £4.00. Three or more records P&P free of charge UK and Europe.

LP	BRUCE TRENT & DOREEN HUME, Showboat/No, No Nanette (Wing WL 1195)	EX/EX	10.00
LP	BUCK TRENT, Bionic Banjo (US ABC DOSD 2058)	EX/M	10.00
45	JACKIE TRENT, If You Love Me (Piccadilly 7N.35165)	VG	15.00
45	JACKIE TRENT, How Soon (Pye 7N.15742)	EX	6.00
45	JACKIE TRENT, Where Are You Now (Pye 7N.15776)	EX	6.00
45	JACKIE TRENT, If You Ever Leave Me (Pye 7N.17158, wol)	EX	6.00
45	JACKIE TRENT, Open Your Heart (Pye 7N.17249, wol, Promo)	M	12.00
45	JACKIE TRENT & TONY HATCH, The Two Of Us (Pye 7N.17300)	VG	6.00
45	JACKIE TRENT, Your Love Is Everywhere (Pye 7N.17323)	EX	6.00
45	JACKIE TRENT, I'll Be There (Pye 7N.17693)	EX	8.00
45	JACKIE TRENT, I Don't Know How To Love Him (Columbia DB 8839, tol)	EX	6.00
EP	JACKIE TRENT, Where Are You Now (Pye NEP 24225)	EX/EX	12.00
LP	JACKIE TRENT, Once More With Feeling (Pye NSPL 18173)	EX/EX	12.00
LP	JACKIE TRENT & TONY HATCH, Opposite Your Smile (Pye NSPL 18422)	EX/M	12.00
2LP	JACKIE TRENT & TONY HATCH, Mr & Mrs Music (M. Arch MST28) 12.00	EX/EX	
LP	JACKIE TRENT Can't Give It Up (Pye NSPL 18467)	EX/EX	10.00
45	GERRY TREW, Stand And Deliver (Pye 7N.45680, Promo)	M	6.00
45	GERRY TREW, Deeper (Blue Bird BR 6)	EX	6.00
45	T.REX, Jeepster (Fly BUG 16)	EX	6.00
45	T.REX, Children Of The Revolution (EMI MARC 2)	EX	6.00
45	T.REX, Solid Gold Easy Action (EMI MARC 3, sol)	EX	6.00
45	T.REX, Truck On (Tyke)(EMI MARC 6)	M	6.00
45	T.REX, Teenage Dream (EMI MARC 7)	EX	6.00
45	T.REX, Light Of Love (EMI MARC 8)	EX	6.00
45	T.REX, New York City (EMI MARC 10)	EX	6.00
EP	T.REX, Megarex 1 (Marc On Wax TANX 1, PS)	EX/EX	6.00
45	T.REX, I Love To Boogie (Marc On Wax MARC 11, PS)	EX/EX	6.00
2LP	TYRANNOSAURUS REX, Unicorn/Beard Of Stars (Cube TOOFA 9)	EX/M	12.00
EP	TYRANNOSAURUS REX, Magni-Fly (Fly ECHO 102, PS)	EX/EX	6.00
LP	T.REX, Ride A White Swan (MFP 5274)	EX/EX	10.00
LP	TRIAL OF BILLY JACK, Film (US ABC ABCD-853)	EX/M	10.00
45	TRIBE, Tribe (ABC 4007)	EX	6.00
LP	TRIBES, Bangla Desh (US Pickwick SPC 3300)	EX/M	10.00
45	TRIBE OF TOFFS, John Kettley (Is A Weatherman, Daft 1, PS)	EX/M	6.00
LP	TRIBUTE TO BURT BACHARACH (V.A.) - Mendes etc. (A&M AMLB 1018)	EX/EX	10.00
LP	TRIBUTE TO WATER RATS (V.A.) - Laine, S.Vaughan etc. (Ember EMB 3335)	EX/EX	10.00
LP	TRIBUTE TO CHARLIE PARKER (V.A.) - Stitt, JJJ etc. (RCA SF 7895)	EX/M	10.00
EP	TRIBUTE TO JIM REEVES (V.A.) - Rikki etc. (Embassy WEP 1119)	EX/M	7.00
45	TRICK DOG, What A Shame (Radio Active RAD 100)	M	6.00
45	TRICKSTER, The Loser (Jet 115, PS)	EX/EX	6.00
45	TRICKSTER, I'm Satisfied (Jet 149, PS)	EX/EX	6.00
45	TRICKSTER, April In Paris (Jet 187, PS)	EX/EX	6.00
LP	TRIDENT, Streets Of London (DJM DJSL 051)	EX/M	10.00
45	TRIFFIDS, A Trick Of The Light (Island IS 350, PS)	EX/M	6.00
LP	TRINIDAD/TOBAGO MUSIC FESTIVAL, 1 (V.A.) (RCA RD 7684)	EX/M	10.00
LP	TRINIDAD LIMBO ORCHESTRA, Limbo From Trinidad (RCA RD 7588)	EX/EX	10.00
45	TRINIDAD OIL COMPANY, The Calendar Song (Harvest HAR 5122)	EX	6.00
45	TRIO, Da Da Da (Mobile Suit CORP 5, PS)	EX/M	6.00
LP	TRIO, JLL, RICH, CARL etc. (Sun 1004)	EX/M	10.00
EP	LE TRIO ATHENEE, La Danse De Zorba (Vogue VRE 5009)	EX/EX	7.00
LP	TRIO AVILENO, That Latin Beat (Fontana TFL 5075)	EX/M	10.00
45	TRIO LOS PARAGUAYOS, Bell Bird (Philips PB 947)	EX	6.00
EP	TRIO LOS PARAGUAYOS, Accent On Harp (Philips 430 041 PE)	EX/EX	7.00
LP	TRIO LOS PARAGUAYOS, Best Of (Wing WL 1107)	EX/M	10.00
	TROGGS, See separate advertisement.		
45	DOMENIC TROIANO BAND, Savour The Flavour (Capitol CL 15964, Promo)	M	6.00
45	DOMENIC TROIANO, We All Need Love (Capitol CL 16090, Promo)	EX	6.00
LP	TROMBONES UNLIMITED, Bones Are Made For Walkin' (Liberty SLBY 1327)	EX/M	10.00
LP	TROMBONES UNLIMITED, You're Gonna Hear From Us (Liberty SLBY 1350)	EX/EX	10.00
LP	TROUBADOR SINGERS, Sing Out Big (London HAF 8275)	EX/M	10.00
45	TROUBADORS DU ROI BAUDOUIN, Sanctus (Missa Luba) (Philips BF 1732)	EX	7.00
45	BOBBY TROUP, Julie Is Her Name (Capitol Tri CL 14219)	VG	6.00
LP	ROBIN TROWER, For Earth Below (Chrysalis CHR 1073)	EX/EX	10.00
LP	ROBIN TROWER, Live (Chrysalis CHR 1089 + inner sleeve)	EX/EX	10.00
LP	ROBIN TROWER, Long Misty Days (Chrysalis CHR 1107)	EX/M	10.00
LP	ROBIN TROWER, In City Dreams (Chrysalis CHR 1148 + in. slve)	EX/EX	10.00
LP	ROBIN TROWER, Caravan To Midnight (Chrysalis CHR 1189)	EX/EX	10.00
LP	ROBIN TROWER, Take What You Need (Germany Atlantic 781 838-1)	EX/EX	10.00
45	DORIS TROY, Lyin' Eyes (US Midland Int. MB-10806)	EX	6.00
LP	WILLIAM TRUCKAWAY, Breakaway (Reprise K 44165 + inner slve)	EX/EX	20.00
LP	TRUCKIN' ON (V.A.) - Sovine,D.Reeves etc. (US Gusto 0054)	EX/M	10.00
45	ANDREA TRUE CONNECTION, More, More, More (Buddah BDS 4 4 2)	M	6.00
45	MARC ALLAN TRUJILLO, Everybody's Goin' To Hollywood (P. Stock 57, Promo)	M	6.00
LP	HARRY S. TRUMAN, Precinct To A President (US Hansard 54460)	EX/EX	10.00
2LP	TRUMPET ALBUM (V.A.) - (US Savoy SJL 2237)	EX/M	12.00
45	TRUTH, Girl (Pye 7N.17035)	VG	6.00
45	TRUTH, Walk Away Renee (Decca F 12582)	EX	20.00
LP	TRUTH ABOUT BONNIE & CLYDE, B.J. Parker (sister of Bonnie) (RCA RD 7930)	EX/EX	10.00
45	TSB (THE BANK), It's One For Me (TSB, PS + insert)	EX/M	6.00
LP	T-SET, Girls, Girls, Girls (Black Mountain BM 5, wobc)	EX/EX	10.00
LP	T.T. HIGHLIGHTS, 1957-1964 (Sound Stories BLP 702)	EX/EX	10.00
LP	ERNEST TUBB, Midnight Jamboree (V.A.) (Brunswick LAT 8401)	EX/EX	10.00
LP	ERNEST TUBB, Sings Hank Williams (MCA MUPS 340)	EX/EX	10.00
LP	ERNEST TUBB, Country Hit Time (MCA MUP 391)	EX/EX	10.00
LP	ERNEST TUBB, Say Something Nice To Sarah (US MCA 299)	EX/M	10.00
LP	ERNEST TUBB, Great Country (US MCA CB-20103)	EX/M	10.00
2LP	ERNEST TUBB & LORETTA LYNN, Story (US MCA 2-4000)	EX/EX	12.00
45	JUSTIN TUBB, Almost Lonely (US Decca 9-30792)	EX	6.00
45	JUSTIN TUBB, Big Fool Of The Year (US Challenge 59081, Promo)	EX	6.00
LP	JUSTIN TUBB, Star Of The Grand Ole Opry (US Starday SLP 160, RI)	EX/M	10.00
45	TUBES, Prime Time (A&M AMS 7423, PS, White Vinyl)	EX/M	6.00
LP	TUBES, The Tubes (A&M AMLH 64534 + in. sleeve & Pub. sheet)	EX/EX	10.00
LP	TUBES, Young And Rich (A&M AMLH 64580 + insert)	EX/M	10.00
LP	TUBES, Now (A&M AMLH 64632 + ins) (EX/M/Promo/+insert/10.00)	EX/EX	10.00
LP	TUBES, What Do You Want From Live (A&M 68460, Promo + in. sl)	EX/EX	12.00
45	TUBEWAY ARMY, Down In The Park (Beggars Banquet BEG 17, PS)	EX/EX	6.00
45	TUBEWAY ARMY, Are 'Friends' Electric? (B. Banquet BEG 18, PS)	EX/M	6.00
45	TUBEWAY PATROL, Do Eyes Ever Meet? (Carrere CAR 218)	M	15.00
45	CY TUCKER, My Prayer (Fontana TF 424)	VG	6.00
45	LOUISE TUCKER, Only For You (Ariola ARO 299)	M	6.00
LP	MARSHALL TUCKER BAND, Long Hard Ride Capricorn 2429 140)	EX/M	10.00
LP	MARSHALL TUCKER BAND, Running Like The Wind (US W. Bros.3317, Promo, GF)	EX/EX	10.00
45	MARVIN TUCKER, Hand Me Down Man (MAM 57, Promo)	EX	6.00
45	ORRIN TUCKER, I Need Lovin' (US White Rock 1115)	EX	10.00
EP	SOPHIE TUCKER, The Spice Of Life (Mercury MEP 9501)	EX/EX	7.00
EP	SOPHIE TUCKER, My Yiddishe Momme (Mercury ZEP 10128)	EX/EX	7.00
EP	SOPHIE TUCKER, Life Begins At Forty (Columbia SEG 7766)	EX/EX	7.00
LP	SOPHIE TUCKER, The Great (Coral CP 100)	EX/M	10.00
LP	SOPHIE TUCKER, Last Of The Red Hot Mommas (MFP 1164)	EX/EX	10.00
LP	SOPHIE TUCKER, The Spice Of Life (US Mercury Wing 16215)	EX/EX	10.00
LP	SOPHIE TUCKER, Latest & Greatest Spicy Songs (US Merc. Wing 20073)	EX/EX	10.00
45	TANYA TUCKER, Don't Believe My Heart (MCA 227, Promo)	M	6.00
45	TANYA TUCKER, I'm The Singer You're The Song (MCA 508)	EX	6.00
45	TANYA TUCKER, Not Fade Away (US MCA 40976, PS)	EX/M	6.00
45	TOMMY TUCKER, Long Tall Shorty (Pye Int. 7N.25246, wol)	VG	10.00
45	WINSTON TUCKER, I'm A Believer (Explosion EX 2083)	VG	6.00
45	TUESDAY'S CHILDREN, She (Mercury MF 1063, sol)	VG	6.00
45	TUESDAY'S CHILDREN, Boogie Woman (Pinnacle PIN 75)	EX	6.00
LP	TUFTY'S ROAD SAFETY RECORD, Paul Daneman (MFP 1214)	EX/EX	10.00
45	TULIPS, Mockingbird (Explosion EX 2091)	VG	6.00
45	LEE TULLY, Around World Elwood Pretzel (US Flair 3007)	EX	8.00
45	TUNE ROCKERS, No Stoppin' This Boppin' (US Pet 804)	EX	6.00
45	TUNEWEAVERS, Happy Birthday Baby (US Ripete 14, RI)	M	6.00
LP	BRUCE TURNER & JOHNNY BARNES, Jazz Masters (Cadillac SGC 1005)	EX/M	10.00
LP	GLENN W. TURNER, You Can Better (US Souncot 1114, A&R B.L. Trammell)	EX/M	10.00
45	IKE & TINA TURNER, River Deep-Mountain High (London HLU 10046)	VG	6.00
45	IKE & TINA TURNER, A Love Like Yours (London HLU 10083, wol)	EX	15.00
45	IKE & TINA TURNER, We Need An Understanding (London HLU 10217, wol)	VG	7.00
45	IKE & TINA TURNER, Nutbush City Limits (U.Arts UP 35582, PS)	EX/EX	6.00
45	IKE & TINA TURNER, Sweet Rhode Island Red (U. Arts. UP 35650)	EX	6.00
45	IKE & TINA TURNER, Delila's Power (U. Artists UP 36028)	M	6.00
LP	IKE & TINA TURNER, River Deep-Mountain High (London HAU 8298) (SHU/EX/VG/15.00)	EX/VG	15.00
LP	IKE & TINA TURNER, Show, Vol. 2 (Warner Bros. W 5904)	EX/EX	25.00
LP	IKE & TINA TURNER, Workin' Together (Liberty LBS 83455)	EX/M	15.00
LP.	IKE & TINA TURNER, Her Man... His Woman (Capitol Vine VMP 1013)	EX/M	10.00
LP	IKE & TINA TURNER, Nuff Said (U. Artists UAG 29256, GF, s.moc)	EX/M	10.00
LP	IKE & TINA TURNER, Let Me Touch Your Mind (U. Arts. UAS 29423)	EX/M	10.00
LP	IKE & TINA TURNER, 16 Great Performances (ABC ABCL 5123)	EX/M	10.00
LP	IKE & TINA TURNER, Very Best Of (U. Artists UAS 29948)	EX/M	10.00
LP	IKE & TINA TURNER, Delilah's Power (U. Artists UAS 30040)	EX/EX	10.00
2LP	IKE & TINA TURNER, Souled From The Vaults (DJM DJLMD 8006)	EX/M	12.00
LP	IKE & TINA TURNER, Later Greater Hits (Liberty LBR 26-0021-1)	EX/EX	10.00
45	JESSE LEE TURNER, All You Gotta Do (US GNP Crescendo 184, Promo)	VG	6.00
LP	JOAN TURNER, Workshop (Decca LK 4609) (SKL/EX/EX/10.00)	EX/EX	10.00
LP	JOAN TURNER, The World Of (Decca SPA 135)	EX/M	10.00
LP	BIG JOE TURNER, Rock This Joint (Holland Cleo CL 0010083)	EX/M	10.00
LP	JOE LYNN TURNER, Rescue You (US Elektra 60449-1 + in. sleeve)	EX/M	10.00
LP	'PRECIOUS' CLARENCE TURNER, Boogie Woogie Explosion (Saga 1041)	EX/EX	10.00
45	RUBY TURNER, I'd Rather Go Blind (Jive RTS 1, PS)	EX/M	6.00
LP	RUBY TURNER, Women Hold Up Half The Sky (Jive HIP 3 6)	EX/EX	10.00
LP	RUBY TURNER, Motown Song Book (Jive HIP 58, GF)	EX/EX	10.00
45	SAMMY TURNER, Lavender Blue (London Tri HLX 8918)	EX	10.00
45	SAMMY TURNER, Always (London Tri HLX 8963)	EX	12.00
LP	SONNY TURNER, Standing Ovation (US Sonny 1000)	EX/M	10.00
45	TINA TURNER, Let's Stay Together (Capitol CL 316, PS)	EX/M	6.00
45	TINA TURNER, What's Love Got To Do With It (Capitol CL 334, PS)	EX/M	6.00
45	TINA TURNER, We Don't Need Another Hero (Capitol CL 364, PS)	EX/EX	6.00
45	TINA TURNER, The Best (Capitol CL 543, PS)	EX/M	6.00
45	TINA TURNER, I Don't Wanna Lose You (Capitol CL 553, PS)	EX/M	6.00
45	TINA TURNER, Way Of The World (Capitol CL 637, PS)	EX/M	6.00
45	TINA TURNER, Disco Inferno (Parlophone R 6357, PS)	EX/EX	6.00
LP	TINA TURNER, Rough (United Artists UAG 30211, GF)	EX/EX	10.00
LP	TINA TURNER, Private Dancer (Capitol EJ 2401521 + in. sleeve)	EX/M	10.00
LP	TINA TURNER, Foreign Affair (Capitol ESTU 2103, GF + in. sleeve)	EX/EX	10.00
LP	TINA TURNER, Tina Turner (Bulgaria Balkanton BTA 2141-11)	EX/M	12.00
45	GENE TURNEY, Ten Party Line (US Accent AC 1189)	EX	10.00
45	TITUS TURNER, Miss Rubberneck Jones (Blue Beat BB 32)	VG	10.00
45	TURTLES, Happy Together (London HLU 10115)	M	6.00
45	TURTLES, She'd Rather Be With Me (London HLU 10135)	EX	6.00
45	TURTLES, Sound Asleep (US White Whale WW 264, PS)	EX/EX	6.00
LP	TURTLES, Happy Together (London HAU 8330)	EX/VG	10.00
LP	TURTLES, Collection (Holland Masters MA 12186)	EX/M	10.00
LP	TUTTI'S TRUMPETS, Tutti's Trumpets (Buena Vista BVS 2003, GF)	EX/M	10.00
LP	TV SPECIAL 2 (V.A.) - Cash, Wanda, Claude etc. (US Gusto 0130)	EX/M	10.00

LP TV SPECIAL 3 (V.A.) - JLL, Tex, Leroy etc. (US Gusto 0131) EX/M 10.00
LP TV SPECIAL 4 (V.A.) - Narvel, Tillis, Oak Ridge etc. (US Gusto 0132) EX/M 10.00
EP TV THEMES 1966 (V.A.) - Cyril, Laurie, John S (Pye NEP 24244) EX/EX 8.00
LP TV THEMES (V.A.) - (DJM Weekend DJM 22081) EX/M 10.00
12" SHANIA TWAIN, You've Got A Way (Mercury DBSDJ 10, Promo) EX/M 7.00
45 TWEETS, Birdie Song (PRT 7P 219) M 6.00
45 TWEETS, Let's All Sing Like (The Birdies Sing) (PRT 7P 226) M 6.00
45 TWEETS, Everybody Go (RCA 208, PS) EX/EX 6.00
45 TWEETS, Tweets On 45 (RCA 269, PS) EX/M 6.00
LP 12 ALL TIME FILM THEMES (V.A.) - Shaw, Frank etc. (Ace Clubs 1215) (EX/EX/St./10.00) EX/EX 10.00
45 20th CENTURY STRINGS, Mr. Hobbs Theme (Ember EMB S 159) EX 6.00
EP 20th CENTURY STRINGS, Themes You Have Loved (Ember EMB 4503) EX/EX 7.00
LP 20th CENTURY STRINGS, 12 Great Themes 60s (World Records T426) EX/EX 10.00
LP 20 BLUEGRASS ORIGINALS (V.A.) - J.Martin etc. (US Gusto GD-5029X) EX/EX 10.00
LP 20 FABULOUS NO. 1's 50's (V.A.) - Al, Kitty, Cliff etc. (MFR 41 5649 1) EX/EX 10.00
LP 20 FOLK FAVOURITES (V.A.) - Dubliners etc. (Pickwick PLE 7016) EX/M 10.00
LP 20 GOLDEN GREATS (V.A.) - Kinks, Ivy, Pet etc. (BBC BELP 011) EX/M 10.00
LP 20 GOLDEN GREATS MOTOWN SING BEATLES (V.A.) (T/M WL 72348, Promo) EX/EX 10.00
LP 20 GREAT TEEN BALLADS (V.A.) - Dion, Cooke etc. (Cascade DROP 1012) EX/M 10.00
LP 20 OF ANOTHER KIND, 2 (V.A.) - Jam, Cure, Numan etc. (Polydor POLX1) EX/EX 10.00
LP 21 TROMBONES, Urbie Green World's Greatest (US Project 504, GF) EX/EX 10.00
LP 21 TROMBONES ROCK, BLUES, JAZZ, Urbie Green (US Project 5024, GF) EX/M 10.00
2LP 25 YEARS ROYAL VARIETY (V.A.) - Cliff, Elton etc. (Palladium 25, Large Bk) EX/M 15.00
45 20/20, Cherie (Portrait S PRT 8557) M 6.00
45 20/20, Tell Me Why (Portrait S PRT 8184, Promo) M 6.00
45 TWENTY 4 SEVEN, I Can't Stand It (BCM R 395) EX 6.00
2LP 25 U.S. NO. 1's (V.A.) - Marvelettes etc. (Motown TMSP 6018) EX/M 12.00
45 TWICE AS MUCH, Sittin' On A Fence (Immediate IM 033) VG 6.00
45 TWIGGY & FRIENDS, Zoo De Zoo Zong (Bell BELL 1158, wol) EX 6.00
45 TWIGGY, Here I Go Again (Mercury 6007 100) EX 6.00
45 TWIGGY, A Woman In Love (Merc.6007 138) (MiniCars/EX/M/10.00) M 6.00
LP TWIGGY, Twiggy (Mercury 9102 600, GF) EX/M 10.00
LP TWIGGY, Please Get My Name Right (Mercury 9102 601) EX/M 10.00
45 TWILIGHTS, Shipwreck (US Parkway P 128) EX 6.00
45 TWINK, Psychedelic Punkeroo (Twink TWK 5-7) M 6.00
45 TWINKLE, Terry (Decca F 12013) EX 6.00
45 TWINKLE, Golden Lights (Decca F 12076) M 10.00
45 TWINKLE, Tommy (Decca F 12139) EX 10.00
45 TWINKLE BROTHERS, Friends (Faith FA 007) M 6.00
45 TWISTED SISTER, We're Not Gonna Take It (Atlantic A 9657, PS) EX/EX 6.00
45 TWISTED SISTER, I Am (I'm Me) (Atlantic A 9854, PS) EX/M 6.00
45 CONWAY TWITTY, It's Only Make Believe (MGM 992, wol) EX 6.00
45 CONWAY TWITTY, The Story Of My Love (MGM 1003) M 8.00
45 CONWAY TWITTY, Hey Little Lucy! (MGM 1016) M 10.00
45 CONWAY TWITTY, Mona Lisa (MGM 1029) EX 7.00
45 CONWAY TWITTY, Rosaleena (MGM 1047, wol) EX 7.00
45 CONWAY TWITTY, Lonely Blue Boy (MGM 1056) VG 6.00
45 CONWAY TWITTY, What Am I Living For (MGM 1066) EX 10.00
45 CONWAY TWITTY, Is A Bluebird Blue (MGM 1082) (EX/Promo/10.00) EX 12.00
45 CONWAY TWITTY, What A Dream (MGM 1095) EX 7.00
45 CONWAY TWITTY, Whole Lotta Shakin' Goin' On (MGM 1108, wol) EX 10.00
45 CONWAY TWITTY, C'Est Si Bon (MGM 1118) (M/Promo/10.00) EX 10.00
45 CONWAY TWITTY, Tower Of Tears (US MGM K 13050) EX 6.00
45 CONWAY TWITTY, There's Something On Your Mind (US MGM K 13089) EX 6.00
45 CONWAY TWITTY, What A Dream (US MGM K 14274) EX 6.00
45 CONWAY TWITTY, Hello Darlin' (US Decca 32661) M 6.00
45 CONWAY TWITTY, Fifteen Years Ago (US Decca 32472) M 6.00
LP CONWAY TWITTY, It's Only Make Believe (MGM 2351 006) EX/M 10.00
LP CONWAY TWITTY, Looking Back (MGM 2315 027) EX/EX 10.00
LP CONWAY TWITTY, The Rock & Roll Story (Contour 2870 151) EX/EX 10.00
LP CONWAY TWITTY & LORETTA LYNN, Never Ending Song Of Love (MCA CDL 8006) EX/M 10.00
LP C.TWITTY / L.LYNN, Louisiana Woman, Mississippi Man (MCA MCF 2539) EX/EX 10.00
LP CONWAY TWITTY, Shake It Up Baby (Bulldog BDL 1044) EX/M 10.00
LP C.TWITTY / L.LYNN, The Best Of (MCA MCL 1823) EX/M 10.00
LP CONWAY TWITTY, Hit The Road (US MGM E 4217) EX/EX 12.00
LP CONWAY TWITTY, Play, Guitar Play (US MCA 2262) EX/M 10.00
LP CONWAY TWITTY, By Heart (US W. Bros. 1-25078 + in. slv, Promo) EX/M 10.00
45 MICHAEL TWITTY, That's All She Wrote (US Capitol 3953) M 6.00
45 TWO MAN SOUND, Amadéo (Spark SRL 1118) M 7.00
45 TWO MAN SOUND, Disco Charlie Brown (Mint CHEW 6, Promo) EX 6.00
12" TWO MAN SOUND, Que Tal America (Miracle MI-12) M 12.00
45 TWO MINDS CRACK, The Hunger And The Greed (Sedition EDIT 1, PS) EX/M 6.00
LP 208 ATLANTIC BLACK GOLD (V.A.) - Otis, Tex etc. (Atlantic K 40550) EX/EX 10.00
LP TWO RONNIES, Jehosophat & Jones (Philips 6308 190) EX/M 10.00
LP TWO RONNIES, The Best Of (Transatlantic TRA 328) EX/M 10.00
LP TWO RONNIES, The Two Ronnies (BBC REB 257) EX/M 10.00
LP TWO RONNIES, Vol. 3 (BBC REB 331) EX/M 10.00
LP 2001 SPACE ODYSSEY (Film) (MGM CS 8078) EX/M 10.00
45 TWO TWO, Insufficient Data (Chiswick DICE 2, PS) EX/EX 6.00
45 TYCOON, Such A Woman (Arista 254) EX 6.00
LP TYGERS OF PAN TANG, Wild Cat (MCA MCL 1610) EX/EX 10.00
45 BONNIE TYLER, Lost In France (RCA 2734) M 6.00
45 BONNIE TYLER, More Than A Lover (RCA PB 5008) EX 6.00
45 BONNIE TYLER, My Guns Are Loaded (RCA PB 5147) M 6.00
45 BONNIE TYLER, Total Eclipse Of The Heart (CBS TYLER 1, PS) EX/M 6.00
45 BONNIE TYLER, Holding Out For A Hero (CBS 4251, PS) EX/M 6.00
45 BONNIE TYLER, Band Of Gold (CBS 7223, PS) EX/EX 6.00
LP BONNIE TYLER, The World Starts Tonight (RCA PL 25063, Autographed) EX/VG 10.00
LP BONNIE TYLER, Faster Than The Speed Of Night (CBS 25304 + in. sl) EX/EX 10.00
LP BONNIE TYLER, Diamond Cut (US RCA AFL1-3072 + in. sleeve) EX/M 10.00
45 RED TYLER, Junk Village (Top Rank JAR 306) EX 10.00
LP T. TEXAS TYLER, The Great Texan (US King 689, RI) EX/M 10.00
LP T. TEXAS TYLER, T. Texas Tyler (US King 721, RI) EX/M 10.00
45 TYMES, So Much In Love (C/Parkway P.871) EX 10.00
45 TYMES, Wonderful! Wonderful! (C/Parkway P.884) VG 6.00
45 TYMES, Somewhere (C/Parkway P.891) EX 15.00
45 TYMES, To Each His Own (C/Parkway P908, wol) M 15.00
45 TYMES, M/S Grace (RCA 2493) M 6.00
45 TYMES, Innerloop! (RCA 2530) EX 6.00
LP TYMES, People (Direction 8-63558) EX/VG 10.00
LP TYMES, Trustmaker (US RCA APLI-0727) EX/EX 10.00
45 GENE TYNDALL, Only A Loser Could Know (US Twilight 101, Promo) EX 7.00
45 ROBIN TYNER & HOT RODS, Till The Night Is Gone (Island WIP 6418) M 6.00
45 TYPHOONS, Charmaine (Embassy WB 556) EX 6.00
45 TYPHOONS, She Loves You (Embassy WB 586) EX 7.00
45 TYPHOONS, I Want To Hold Your Hand (Embassy WB 605) EX 7.00
45 TYPHOONS, Diane (Embassy WB 617) EX 6.00
45 TYPHOONS, Bits And Pieces (Embassy WB 618) VG 6.00
45 TYPHOONS, You Really Got Me (Embassy WB 650) VG 7.00
45 TYPHOONS, I'm Into Something Good (Embassy WB 653, wol) EX 6.00
45 TYPHOONS, Um, Um, Um, Um, Um (Embassy WB 664) EX 7.00
45 TYPHOONS, I Feel Fine (Embassy WB 668) EX 7.00
45 TYPICALLY TROPICAL, Barbados (Gull GULS 14) EX 6.00
45 TYPICALLY TROPICAL, Rocket Now (Gull GULS 19) M 6.00
45 JUDIE TZUKE, The Choices You've Made (Rocket XPRES 31) M 6.00
LP JUDIE TZUKE, Sports Car (Rocket TRAIN 9 + inner sleeve) EX/EX 10.00
LP JUDIE TZUKE, I Am The Phoenix (Rocket TRAIN 15 + in. sl & insert) EX/EX 10.00
LP JUDIE TZUKE, Shoot The Moon (Chrysalis CDL 1382 + in. sleeve) EX/EX 10.00
2LP JUDIE TZUKE, Heaven Can Wait (Chrysalis CTY 1405) EX/M 12.00
LP JUDIE TZUKE, The Cat Is Out (Legacy LLP 102 + inner sleeve) EX/M 10.00
LP UA BLACK SINGLES '59-'67 (V.A.) - Exciters etc. (Stateside SSL 6031) EX/EX 10.00
45 UB40, King (Graduate GRAD 6) EX 6.00
45 UB40, Don't Slow Down (DEP 7 DEP 1, PS) EX/EX 6.00
45 UB40, One In Ten (Dep 7 DEP 2, PS) EX/EX 6.00
45 UB40, So Here I Am (DEP 5, PS) EX/EX 6.00
45 UB40, Red Red Wine (DEP 7) EX 6.00
45 UB40, Please Don't Make Me Cry (DEP 8) M 6.00
45 UB40, Many Rivers To Cross (DEP 9) EX 6.00
45 UB40, Cherry Oh Baby (DEP 10) M 6.00
45 UB40, If It Happens Again (DEP 11) EX 6.00
45 UB40, I Got You Babe (DEP 20, PS) EX/EX 6.00
45 UB40, Don't Break My Heart (DEP 22, PS) EX/M 6.00
45 UB40, Sing Our Own Song (DEP 23, PS) EX/M 6.00
45 UB40, Rat In Mi Kitchen (DEP 25, PS) EX/EX 6.00
45 UB40 & CHRISSIE HYNDE, Breakfast In Bed (DEP 29, PS) EX/M 6.00
45 UB40, Where Did I Go Wrong (DEP 30, PS) EX/M 6.00
45 UB40, I Would Do For You (DEP 32, PS, wol) EX/M 6.00
45 UB40, Homely Girl (DEP 33, PS) EX/M 6.00
45 UB40, Wear You To The Ball (DEP 36, PS) EX/EX 6.00
45 UB40, Impossible Love (DEP 37, PS) EX/EX 6.00
45 UB40, The Way You Do The Things You Do (DEP 38, PS) EX/M 6.00
45 UB40, C'Est La Vie (DEP 43, PS) EX/M 6.00
LP UB40, Reggae Music (DEP 44, PS) EX/M 6.00
LP UB40, UB40 (DEP LP DEP 3 + inner sleeve) EX/EX 10.00
LP UB40, Labour Of Love (DEP LP DEP 5) EX/EX 10.00
2LP UB40, Baggarridim (DEP LP DEP 10) EX/M 12.00
LP UB40, Live (DEP 205 292) EX/M 10.00
LP UB40, The Best Of, Vol. 1 (DEP UBTV 1, GF) EX/EX 10.00

Please send your wants lists. 78s, 45s, EPs, LPs, 1950-2000.
Or if you prefer, duanehobden936@hotmail.coMStock in excess of 125,000.

SET SALE MIXED VINYL

Write to: R HOLLINSHEAD, 3 MARIGOLD CLOSE, MACCLESFIELD, CHESHIRE, SK11 8RG. P&P: £3.00 1st then 50p after. Tel: 01625 420268.

LP HANK BALLARD & THE MIDNIGHTERS, Lets Go Again (King 748, 3" King lbl, grooved, Mono, USA, 1961) EX/EX 25.00
LP BEATLES, With The Beatles (Parlophone PMC1206, 2nd Press, matrix XEX447/448-6n, Gar/Loft cvr, 1963) EX/EX+ 40.00
2LP BEATLES, Beatles 1962-66 (Apple PCSP717, price on GF, '73) EX+/EX+/EX+ 15.00
LP BEATLES, Sgt. Peppers Lonely Hrts Club Band (Parlophone PMC7027, 1st Press, Blk/Yell lbl, GF, Rare Mono, ins & inner slv, Matrix XEX637/638-1, 1967) EX+EX+ 65.00
LP BRIAN BENNETT, The Illustrated London Noise (Col. Studio 2 TWO268, 3892-1/3893-1 orig inn., 1st Press 1969) EX/EX+ 30.00
LP DORSEY BURNETTE, Sings (London HA-D8050, 1st Press, flips, '62) EX/EX+ 55.00
LP JOHNNY BURNETTE, Sings (London HA-G2375, 1961) EX/EX 40.00
LP IVOR CUTLER, Life In A Scotch Sitting Room, Vol. 2 (Harvest SHSP4084, spoken word,1st Press, A1/B1, tex slv., 1978) NM/NM 40.00
LP BOB DYLAN, Another Side Of (CBS BPG62429, Mono, A1/B1 nobc. nol S1 small, 1st Press, Orange lbl, 1964) EX/EX 20.00
LP GRYPHON, Gryphon (Trans TRA262, GF textured slv, 1973) EX/EX 12.00
LP ROY HARPER, Flat Baroque and Berserk (Harvest SHVL766, 1st Press, A2/B2, GF, noc x 2 inside, sol, sm scuff S1, orig. inn/slv, no EMI, 1970) EX/EX 27.00
2LP JIMI HENDRIX EXPERIENCE, Are you Experienced (Sony 888751345010, Ger press, repress, 180g, 8pp Bklt, 2015) EX/NM/NM 15.00
LP THE INCREDIBLE NEW LIVERPOOL SCENE, Same (CBS BPG63045, scuff S2, cvr sellotaped top edge, poetry, 1967) VG+/EX 17.00
LP NIC JONES, Penguin Eggs (Topic 12TS411, Buff/Grn lbl, 611a/611b, 1st release 1980) VG+/NM 25.00
LP LED ZEPPELIN, 2 (Atlantic 588198, 2nd Press, Red/Maroon lbl, GF, A2/B2 w "lemon song" credit on lbl & slv.mistype T4 thank you on lbl + livin lovin maid, '69) VG+/EX+ 55.00
LP LITTLE RICHARD, The Explosive (Col. SCX6136, 1st Press, A1/B1, '67) EX/EX 20.00
LP LITTLE WALTER, The Best Of (Pye Int. NPL28043, A1/B1, 1964) EX/EX+ 30.00
LP LLOYD PRICE, Same (London HAU2.213, orig. French Yell lbl, '60) EX/EX 17.00
LP P J PROBY, Three Week Hero (Liberty LBS83219, A1/B2 Led Zep '69) EX/EX 25.00
LP JIMMY REED, At Carnegie Hall (Stateside SL10012, Mono, no recording, 1st published 1961on lbl 1962) EX/EX 35.00
LP CLIFF RICHARD, Don't Stop Me Now (Columbia SCX6133, St., Blue/Blk lbl, '67) EX/EX+ 12.00
LP RIGHTEOUS BROS., Some Blue-Eyed Soul (Pye Int. NPL28056, sm. scuff S2, orig inner, 1964) EX/EX 12.00
LP ROLLING STONES, Out Of Our Heads (Decca LK4733, Orig. 1st Press Mono, milo wobc, ARL6973-8B 6974-12A 1965) VG/VG+ 17.00
LP ROLLING STONES, Big Hits, High Tide (Decca TXS101, G/F, boxed Green lbl, Stereo, 3W/3W, 1966) EX/NM 15.00
2x12"SPACEMEN 3, Translucent Flashbacks: The Glass Singles (Flip DLP003, GF, '95) NM/NM/NM 40.00
LP JOHNNY TILLOTSON, It Keeps Right On A-Hurtin (London HA-A8019, 1B/1B, '62) EX/EX 15.00
LP U2, Boy (Island ILPS9646, unlisted trk Saturday Night, 31 secs, end S2, not in own separated band on vinyl, early press, all producer rights on lbl, '80) EX/EX+ 20.00
LP RITCHIE VALENS, Ritchie (London HA2390, plays EX, 1961) EX/VG+ 55.00

WWW.MAXVINYLRECORDS.CO.UK

Write to: MAX HOOLEY, THE BEECHES, NEWLANDS ROAD, RUISHTON, TAUNTON, SOMERSET, TA3 5JZ. Tel: 01823 444007 or Email: max@maxvinyl.com
Covers graded first. * denotes more by artist. P&P extra: 45s/EPs £3.00 (cheques payable to Max Hooley). Three or more records P&P free of charge in UK. UK shipping address ONLY accepted. NO Overseas orders. You can view stock, order and pay online at www.maxvinylrecords.co.uk (see my advert in R.R. Price Guide 2022 page 13).

45 COLIN BLUNSTONE*, How Could We Dare To Be Wrong (Epic EPC S 1197) EX 5.00
45 COLIN BLUNSTONE*, Wonderful (Epic S EPC 17750 EX 5.00
45 CHICKEN SHACK, I'd Rather Go Blind (Blue Horizon 57-3153) EX 10.00
45 CHICKEN SHACK, Tears In The Wind (Blue Horizon 57-3160) EX 10.00
45 TONY CLARKE*, The Entertainer (Chess CRS 8091, 1969 reissue) EX 7.00
EP CREWSY FIXERS, Cast Iron Arm EP (PS, Big Mix ACE 22, 4 trks) EX/M 15.00
45 BERNARD CRIBBINS, Right Said Fred (Parlophone R 4923) EX 5.00
45 KIKI DEE*, Excuse Me (Philips 6006 352, 1972 reissue) M 5.00
45 KIKI DEE*, I'm Going Out (The Same Way I Came In) (Fontana TF 792, large centre press) EX 12.00
45 DRIFTERS*, Dance With Me (London HLE 8988) EX 8.00
45 DRIFTERS*, I'll Take You Home (London HLK 9785) EX 6.00
45 DRIFTERS*, We Gotta Sing (Atlantic AT 4062) M 7.00
45 DUCKS DELUXE, Love's Melody (RCA Victor RCA 2477, Demo) M 10.00
45 ROBERTA FLACK*, Killing Me Softly With His Song (Atlantic K 10282) EX 5.00
45 RON GRAINER & HIS ORCH.*, Tales Of The Unexpected / Malice Afterthought (PS, RK1021) EX/EX 6.00
45 DONNY HATHAWAY, The Ghetto (Part 1 & 2) (Atlantic K10193) EX 18.00
45 WILLIE HUTCH*, Brother's Gonna Work It Out (Tamla Motown TMG 862, plays EX) VG 20.00
45 INDEPENDENTS, Leaving Me (Pye 7N 25612) EX 8.00
45 JANIS JOPLIN*, Move Over (PS, CBS S 9136, Maxi with 4 trks) EX/EX 15.00
45 B.B. KING*, I Like To Live The Love (Probe PRO 613, Demo) M 10.00
45 B.B. KING*, That Evil Child (US Kent KS 4542, 1971) EX 10.00
45 B.B. KING*, The Woman I Love (Blue Horizon 57-3144) EX 15.00
45 B.B. KING*, To Know You Is To Love You (Probe PRO 603, Demo) M 10.00
45 PATTY LA BELLE & HER BELLES*, Over The Rainbow (Atlantic AT 4064) EX 7.00
45 BRENDA LEE*, Too Little Time (Brunswick 05957) M 20.00
45 LITTLE ROY, You Run Come (Camel CA 46, 1970 Reggae) VG 10.00
45 VAN MORRISON*, Bright Side Of The Road (Mercury 6001 121) EX 6.00
45 ANN PEEBLES*, I Can't Stand The Rain (London HLU 10428) EX 5.00
45 ESTHER PHILLIPS*, Let Me Know When It's Over (Atlantic AT 4048) EX 6.00
45 PINK FLOYD*, Take It Back (EMI EM 309, Jukebox, plays EX) VG 10.00
45 DORY PREVIN*, Coldwater Canyon (Warner Bros. K16458) EX 6.00
45 PRINCE BUSTER, Young Gifted & Black (Fab FAB 127, sounds VG) VG 15.00
45 GERRY RAFFERTY*, Mary Skeffington (Logo GO 314) EX 5.00
45 MINNIE RIPERTON*, Lovin' You (Epic S EPC 3121) EX 5.00
45 LINDA RONSTADT*, Different Drum (Capitol CL 15933) EX 5.00
45 JOAN SIMS, Spring Song (Parlophone R 5089) VG 10.00
45 SPLINTER, Costafine Town (Dark Horse AMS 7135) EX 5.00
45 DUSTY SPRINGFIELD*, Am I The Same Girl (Philips BF 1811, large centre press) EX 15.00
45 STATE, I Only Wish (Zima ZMA 301 w titled die-cut sleeve) EX/EX 15.00
45 CAT STEVENS*, Two Fine People (Island WIP 6238, DJ copy) EX 5.00
45 STRETCH, Why Did You Do It (Anchor ANC 1021) EX 5.00
45 JOE TEX*, Go Home And Do It (Atlantic 584212) EX 5.00
45 JOE TEX*, Papa Was Too (Atlantic 584068) EX 6.00
45 JOE TEX*, Woman Like That, Yeah (Atlantic 584119) EX 6.00
45 UNDERTONES*, Teenage Kicks (Sire SIR 4007, ri w 4 trks, plays EX) VG 18.00
45 TONY JOE WHITE *, Groupy Girl (Monument MON 1043) EX 5.00

A Selection of Original 1957 London label singles
45 FONTANE SISTERS, The Banana Boat Song (London HLD 8378, Tri) VG 6.00
45 TAB HUNTER, Young Love (London HLD 8379, Tri) VG 6.00
45 TAB HUNTER, Ninety-Nine Ways (London HLD 8410, Tri) VG 6.00
45 DON RONDO, White Silver Sands (London HLJ 8466, Tri) VG 7.00
45 ANDY WILLIAMS*, Butterfly (London HLA 8399, Tri) VG 8.00

Wants lists are very welcome. Over 20,000 records in stock. VISIT MY WEBSITE AT www.maxvinylrecords.co.uk to view complete stock and buy online.

The JIVE DIVE RECORDS

Est. 42+ years
Write to: SHIRLEY & KEN, 69 OWLS ROAD, VERWOOD, DORSET, BH31 6HH.
Tel: 01202 822044 or 07511 257899. Email: sales@jivedive.net
Website: www.jivedive.net 10,000+ records in stock...
PAYMENT: Cheque / Debit card / PayPal. P&P EXTRA - ADVISED.
READING THIS ADVERT OUT OF DATE? WE MAY STILL HAVE SOME ITEMS AVAILABLE.

MIXED BLUES LPs

BO DIDDLEY, In The Spotlight (Pye 28034)	EX	25.00
DAVID EVANS, Goin' Up The Counter (Decca)	EX	20.00
EXCELLO STORY, Lazy Lester/Warren Storm/J Miller/ Slim Harpo + (2LP, Blue Horizon 2683007)	EX	80.00
JOHNNY WINTER, First Generation Rocky Blues (Buddah)	EX	25.00
INEZ & CHARLIE FOXX, Mocking Bird (U.A.)	EX	20.00
STEFAN GROSSMAN, Yazoo Basin Boogie (Transatlantic)	EX	20.00
ELLMORE JAMES, Memorial Album (Sue ILP927)	EX	50.00
FRED McDOWELL, Long Way From Home (Milestone)	EX	15.00
RECORDING BLUES, Blind Lemon/Brogan/BumbleBee Slim (CBS 52797)	EX	12.00
RHYTHM AND BLUES, Etta James/Tom Tucker/Billy Stewart (Marble Arch)	M	9.00
MEMPIS SLIM, All Kinds Of Blues (Xtra)	EX	20.00
THE BLUES, Sonny Boy Williamson/Thornton+ (Pink Island)	EX	12.00
THE BLUES Vol. 2, Berry/Howl Wolf/Hooker/Diddley+ (Pye 28035)	EX	15.00
THESE KIND OF BLUES Vol. 1, McCracklin/Gatemouth/ Parker/Gordon/Bland/Robinson/ Thornton+ (Action 6009)	EX	60.00
THIS IS SUE!, Head/Roy C/Bob & Earl/McGriff+ (Island)	M	20.00
WE SING THE BLUES, Ernie K.Doe/Aaron Neville/Showmen + (Liberty)	EX	25.00
BEST OF BATON R 'n' B, Hearts/Marie Knight/Kings/Ann Cole + (Flyright)	EX	12.00
OTIS BLACKWELL, Singin' The Blues (Flyright)	EX	12.00
AL FERRIER , & WARREN STORM "Boppin' Tonight" (Flyright)	EX	12.00
JOHNNY JANO, King Of Louisiana Rockabilly (Flyright)	EX	12.00
LOUISIANA HIGH SCHOOL HOP, Warren Storm/Henry Clement/ Tune Tones/Chuck Martin + (Flyright)	EX	12.00
LIGHTNING SLIM, The Early Years (Flyright)	EX	12.00
JAY MILLER Vol. 1, Tag Along-Storm/Mayfield/Morgan+ (Flyright)	EX	12.00
JAY MILLER Vol. 18, Girl In Tight Blue Jeans (Flyright)	EX	12.00
JAY MILLER, 1961-63 Prevost/Webster/W.Storm (Flyright)	EX	12.00
NEW ORLEANS R&B, Vol. 1 Eddie Bo/Smiley Lewis/L.Price+ (Flyright)	EX	12.00
NEW ORLEANS R&B, Vol. 2 Jivin' Gene/Prof Longhair + (Flyright)	EX	12.00

MIXED LPs

ROLLING STONES, Let It Bleed (Decca 5025)	EX	70.00
ROLLING STONES, Beggars Banquet R.S.V.P. (Decca 4955)	EX	70.00
ROLLING STONES, Between The Buttons (Decca 4852)	EX	70.00
ROLLING STONES, After-Math (Decca 4786)	VG	40.00
ROLLING STONES, Big Hits High Tide Green Grass (Decca TXL101)	EX	35.00
ROLLING STONES, Around And Around (German) (Decca 16315)	EX	25.00
JOHNNY CASH, Original Sun Sound (London 8220)	EX	15.00
JOHNNY CASH, Sings Songs That Made Him Famous (London 2157)	EX	20.00
THE COASTERS, Greatest Hits (London 2237)	EX	70.00
EVERLY BROTHERS, Fabulous Style Of (London 2266)	EX	15.00
JOHNNY HURRICANES, Stormsville (London 2269)	EX	25.00
MEMORIES MADE HITS, Vol. 6 L.Richard/D.Eddy/Cash/Darrin+ (London 8171)	EX	9.00
MILLS BROTHERS, Sing (London 2250)	EX	8.00
RICKY NELSON, Ricky Sings Again (Cover VG, London 2159)	EX	15.00
RICKY NELSON, More Songs By Ricky (London 2290)	EX	15.00
JIM REEVES, Bimbo (London 8015)	EX	8.00
SLIM WHITMAN, Sings (London 2199)	EX	9.00
THE NICE, Nice (Gatefold, Immediate)	EX	9.00
THE NICE, The Best Of The Nice (Immediate)	EX	9.00
THE NICE, Five Bridges (Gatefold, Charisma)	EX	8.00
THE NICE, Autumn '67-Spring '68 (Charisma)	EX	8.00
THE NICE, Mrs Longa Vita Brevis (Immediate)	EX	15.00

MIXED LPs

CHUCK BERRY, Juke Box Hits (Pye 28019)	M	30.00
CHUCK BERRY, On Stage (Pye Int.)	EX	9.00
CHUCK BERRY, The London Sessions (Gatefold, Chess)	EX	8.00
CHUCK BERRY, Golden Decade Vol. 2 (2LP, Chess)	EX	8.00
CHUCK BERRY, Golden Decade (2LP, Chess)	EX	6.00
CHUCK BERRY, I'm A Rocker (Contour)	EX	5.00
CHUCK BERRY, Spotlight On (Chess)	EX	5.00
THE MONKEES, Headquarters (RCA 7886)	NM	14.00
THE MONKEES, The Monkees (RCA 7844)	NM	12.00
THE MONKEES, More Of The Monkees (RCA 7868)	EX	12.00
THE MONKEES, Pisces, Aquarius, Capricorn Jones Ltd (RCA 7912)	NM	12.00
CONNIE SMITH, Best By The Smith Girl (RCA Victor)	EX	7.00
CONNIE SMITH, The Best Of (RCA Victor)	EX	7.00
CONNIE SMITH, Miss Smith Goes To Nashville (RCA Victor)	EX	7.00
CONNIE SMITH, Soul Of Country Music (RCA Victor)	EX	7.00
CONNIE SMITH, Ain't We Havin' Us A Good Time (RCA Victor)	EX	7.00
CONNIE SMITH, Cute 'n' Country (RCA Victor)	EX	7.00
CONNIE SMITH, Dream Painter (RCA)	EX	7.00
CONNIE SMITH, Never Knew What Song Meant Before (CBS)	EX	7.00
JAN & DEAN, Filet Of Soul (A Live One) (Liberty 3441)	EX	17.00
JAN & DEAN, Dead Man's Curve/New Girl In School (Liberty U.S.)	EX	17.00
JAN & DEAN, Folk 'n' Roll (Liberty)	EX	17.00
JAN & DEAN, Ride The Wild Surf (Liberty)	EX	17.00
JAN & DEAN, Surf City (Liberty)	EX	17.00
THE HONDELLS, Go Little Honda (Mercury)	EX	20.00

JAZZ LPs

BARBER/PATTERSON, In Berlin (2LP, Autographed, Timeless)	EX	9.00
CLARKE /BOLAND, At Her Majesty's Pleasure (Black Lion)	M	8.00
DESMOND/MULLIGAN, Two Of A Mind (RCA Victor)	M	15.00
STAN GETZ, Modern World Of (Columbia)	EX	12.00
DIZZY GILLESPIE, Carnegie Hall Concert (Verve)	EX	8.00
DIZZY GILLESPIE, The Best Of Big Bands (Verve)	M	15.00
LIONAL HAMPTON, Live! (Fontana)	EX	9.00
EDDIE HARRIS, The Electrifying (Atlantic)	EX	12.00
THE JAZZ COURIERS, Concert Ronnie Scott & Tubby Hayes (MFP)	EX	7.00
ROLAND KIRK, Left & Right (Atlantic)	EX	15.00
MOD JAZZ QUARTET, Blues At Carnegie Hall (Philips)	EX	9.00
MOD JAZZ QUARTET, Music From Odds Against Tomorrow (London)	EX	9.00
MOD JAZZ QUARTET, The Best Of (Stateside)	EX	8.00
MOD JAZZ QUARTET, Live Donauschinge '57 & San Remo '58 (Ingo, Italian)	EX	7.00
THELONIOUS MONK, Brilliant Corners (Riverside)	EX	15.00
WES MONTGOMERY, Round Midnight (Riverside)	EX	12.00
DUDLEY MOORE, The Other Side (Decca)	EX	9.00
CHARLIE PARKER, Memorial, Vol. 2 (Realm)	EX	7.00
CHARLIE PARKER, Memorial, Vol. 4 (Eros)	EX	7.00
CHARLIE PARKER, Memorial, Vol. 5 (Realm)	EX	7.00
OSCAR PETERSON, Plays Porgy And Bess (HMV Gold)	EX	9.00
DJANGO REINHARDT, The Art Of Django (HMV)	EX	9.00
BUDDY RICH, Swingin' New (Fontana)	EX	8.00
BUDDY RICH, Mercy, Mercy (Liberty)	M	9.00
SAX NO END, Boland/Bailey/Shihab/Clarke (MPS)	EX	20.00
EDDIE THOMPSON, Ain't She Sweet (HEP)	EX	9.00
TRANE RIDE, Coltrane/Flanagan/Jackson/Fuller + (Realm)	EX	25.00
BOB WALLIS, Everybody Loves Saturday Night (Top Rank)	EX	15.00

MIXED AMERICAN 45rpms

LITTLE RICHARD, The Girl Can't Help It (Specialty)	M	7.00
LITTLE RICHARD, Baby Face (Specialty)	M	7.00
LITTLE RICHARD, By Light Silvery Moon (Specialty)	M	7.00
LITTLE RICHARD, She Knows How To Rock (Specialty)	M	7.00
LITTLE RICHARD, Jenny Jenny (Specialty)	M	7.00
LITTLE RICHARD, Shake A Hand (Specialty)	M	7.00
LITTLE RICHARD, Good Golly Miss Molly (Specialty)	M	7.00
LITTLE RICHARD, Long Tall Sally (Specialty)	M	7.00
LITTLE RICHARD, She's Got It (Specialty)	M	7.00
LITTLE RICHARD, Rip It Up (Specialty)	M	7.00
LITTLE RICHARD, I Got It (Specialty)	M	7.00
LITTLE RICHARD, Keep A Knockin' (Specialty)	M	7.00
LITTLE RICHARD, True Fine Mama (Specialty)	M	7.00
LITTLE RICHARD, Lonesome And Blue (Specialty)	M	7.00
LITTLE RICHARD, Lucille (Specialty)	M	7.00
ALIVE AND KICKING, Tighter Tighter (Pic Cov, Roulette)	EX	5.00
ALIVE AND KICKING, Tighter Tighter (UK Roulette)	M	4.00
JIMMY BOWEN, I'm Stickin' With You (Roulette)	EX	7.00
JIMMY BOWEN, Ever Since That Night (Roulette)	EX	6.00
G-CLEFS, Cause You're Mine (Reissue, Roulette)	EX	4.00
RONNIE HAWKINS, Forty Days (Roulette)	EX	15.00
RONNIE HAWKINS, Mary-Lou (Roulette)	EX	12.00
THE HEARTBEATS, Crazy For You (Reissue, Roulette)	M	4.00
TOMMY JAMES, Mony Mony (UK Roulette)	EX	4.00
TOMMY JAMES, Hanky Panky/Thunderbolt (Rockin' Inst., Roulette)	EX	8.00
TOMMY JAMES, Crimson And Clover (Roulette)	EX	6.00
TOMMY JAMES, Sweet Cherry Wine (Roulette)	EX	6.00
TOMMY JAMES, Ball Of Fire (UK Roulette)	M	5.00
TOMMY JAMES, Gotta Get Back To You (Roulette)	EX	4.00
TOMMY JAMES, Do Unto Me (Roulette)	EX	4.00
TOMMY JAMES, Love's Closing In On Me (Roulette)	EX	4.00
BUDDY KNOX, Party Doll/My Baby's Gone (Original Roulette)	EX	12.00
BUDDY KNOX, Party Doll/Rock Baby To Sleep (Reissue, Roulette)	EX	5.00
BUDDY KNOX, Devil Woman/Hula Love (Roulette)	EX	7.00
BUDDY KNOX, Somebody Touched Me (Roulette)	EX	7.00
LEWIS LYMON, Too Young (Reissue, Roulette)	EX	4.00
WAYNE MIRAN, Oh Baby (Soul, Roulette)	EX	3.00
ESTHER PHILLIPS, Too Late Worry, Too Blue Cry (Roulette)	EX	4.00
THE PLAYMATES, Little Miss Stuck-Up (Roulette)	EX	7.00
TECHNIQUES, Hey Little Girl/Roundabout Way (DooWop, Roulette)	M	8.00
TINY TIM & THE HITS, Wedding Bells (Roulette)	EX	5.00
TERRY FELL, Truck Driving Man (Orig. Version, "X")	EX	8.00
MICKEY GILLEY, I Ain't Bo Diddley (San)	EX	25.00
MICKEY GILLEY, Drive In Movie (Princess)	M	30.00
AL JONES, Mad, Mad World (Poplar)	EX	15.00
JERRY MAR, Sittin' Top Of The World (Jive Version, Amp 3)	EX	9.00
THE ROCKIN' R's, Crazy Baby (Tempus)	EX	20.00
GARY STITES, Shine That Ring (Rocks, Carlton)	EX	9.00
CAMPTOWN SINGERS, Toni (Sue)	EX	5.00
HARRY EDISON, I Wish You Love (Sue)	EX	5.00
BABY WASHINGTON, You Are What You Are (Sue)	EX	8.00
INEZ FOXX, Confusion (Symbol)	EX	5.00
INEZ FOXX, I See My Love (Symbol)	EX	5.00
INEZ FOXX, Walk With Me (Symbol)	EX	5.00
INEZ FOXX, Broken Hearted Fool (Symbol)	EX	5.00
INEZ FOXX, I Fancy You (Symbol)	EX	5.00
WILBERT HARRISON, Let's Work Together (Sue)	EX	9.00

MIXED 45rpms

LEROY ANDERSON, Forgotten Dreams (Brunswick, Tri)	M	3.00
LEN BARRY, 1-2-3 (Brunswick)	EX	3.00
LEN BARRY, Like A Baby (Brunswick)	M	5.00
OWEN BRADLEY, Big Guitar (Brunswick, Tri)	EX	10.00
CARL DOBKINS Jr., My Heart Is An Open Book (Brunswick)	M	5.00
THE FOUR ACES, Written On The Wind (Brunswick, Tri)	EX	5.00
THE FOUR ACES, The World Outside (Brunswick, Tri)	EX	4.00
THE KALIN TWINS, Forget Me Not (Brunswick, Tri)	EX	4.00
THE KALIN TWINS, When/Three O'Clock Thrill (Brunswick, Tri)	EX	3.00
MITCHELL TOROK, When Mexico Gave Up The Rhumba (Brunswick, Tri)	EX	15.00
THE SMALL FACES, My Mind's Eye (Decca)	EX	5.00
THE SMALL FACES, All Or Nothing (Decca)	EX	5.00
THE SMALL FACES, Sha-La-La-La-Lee (Decca)	EX	5.00
THE SMALL FACES, Itchycoo Park (Reissue, Immediate)	EX	3.00
THE SMALL FACES, Itchtycoo Park (Pink Canadian, Immediate)	EX	5.00
THE AMERICAN BREED, Bend Me, Shape Me (Stateside)	EX	5.00
B. BUMBLE & STINGERS, Nut Rocker/Bumble Boogie Woogie (Stateside)	EX	3.00
MAMA CASS, It's Getting Better (Stateside)	EX	4.00
DION, Little Diane (Stateside)	EX	5.00
LEE DORSEY, Holy Cow/Operation Heartache (Stateside)	EX	4.00
LEE DORSEY, Working In The Coal Mine (Stateside)	EX	4.00
LEE DORSEY, Ride Your Pony (Stateside)	EX	5.00
LEE DORSEY, My Old Car (Stateside)	EX	7.00
FOUR SEASONS, Sherry (Stateside)	EX	4.00
FOUR SEASONS, Walk Like A Man (Stateside)	EX	4.00
EDDIE HOLMAN, (Hey There) Lonely Girl (Stateside)	EX	8.00
JOHN LEE HOOKER, Dimples (Stateside)	EX	7.00
ROYAL GUARDSMEN, Snoopy Vs Red Baron (Stateside)	EX	3.00
DAVID THORNE, The Alley Cat Song (Demo) (Stateside)	EX	4.00
THREE DOG NIGHT, Mama Told Me Not To Come (Stateside)	EX	4.00
CONWAY TWITTY, Whole Lotta Shakin' Goin' On (MGM, nc)	EX	7.00
CONWAY TWITTY, Hey Little Lucy! (Rocker, MGM)	EX	6.00
CONWAY TWITTY, Rosalena (MGM)	EX	4.00
CONWAY TWITTY, Lonely Blue Boy (MGM)	EX	4.00
CONWAY TWITTY, C'est Si Bon (MGM)	EX	4.00
CONWAY TWITTY, Story Of My Love (MGM, nc)	EX	4.00
CONWAY TWITTY, What Am I Living For (MGM)	EX	4.00
CONWAY TWITTY, It's Only Make Believe (MGM)	EX	3.00
CONWAY TWITTY, Mona Lisa (MGM)	EX	3.00
CONWAY TWITTY, Table In The Corner (Decca US)	EX	3.00

Email: sales@jivedive.net / Website: www: jivedive.net
Tel: 01202 822044 or 07511 257899.

GRANITE CITY ROCK 'N' ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND. AB42 1SP. Tel: 07713 352991. Est. 1971.
P&P: £4.00 single LP, £5.00 for 2.

LP	SENSATIONAL ALEX HARVEY BAND, Live 1975 (Vertigo 6360 122, Deluxe)	EX	20.00
LP	SENSATIONAL ALEX HARVEY BAND, The Mafia Stole My Guitar (1978, RCA PL25257)	EX	25.00
LP	DOGS D'AMOUR, Errol Flynn (China Records 839700-1 w Lyric Inner)	EX	20.00
LP	ALARM, Strength (MCA, fully autographed by band, Col. Lyric Inner)	EX	21.00
LP	IAN MATHEWS, If You Could See Thro My Eyes (Vertigo Swirl 6360, 1971 w Inner Swirl bag)	EX	50.00
LP	INCREDIBLE STRING BAND, Changing Horses (Elektra K42037, '69 GF)	EX	30.00
LP	DAS DAMEN, Triskaidekaphobe	EX	20.00
LP	DAS DAMEN, Mousetrap (What Goes On Records, 1989 w Photo Inner)	EX	20.00
LP	GANG OF FOUR, Hard (EMI 1983 w Lyric Inner)	EX	20.00
LP	DAVID BOWIE, Aladdin Sane (RCA RS 1001, 1st Press Orange lbl w Victor credit, GF + Lyric Sleeve w Fan Club membership folder)	EX/EX	70.00
LP	DAVID BOWIE, Forward To 1978, Detroit, USA 1978	M	25.00
LP	DAVID BOWIE, The Rise And Fall Of Ziggy Stardust & The Spiders From Mars (RCA Victor SF82788.4702, Gem Production, 1972 w Photo & Lyric Inner)	EX/EX+	35.00
LP	DAVID BOWIE, The NHK Hall Tokyo 1978 (Ltd No'd Ed., Ltd. Blue vinyl)	M	25.00
LP	DAVID BOWIE, Standing In The Wind: Montreal Forum 1983	M	25.00
LP	THE WHO, Live In Leeds (Track 1970, 2406001, Red print on cvr w all 12 inserts in M condition)	EX	40.00
2LP	THE WHO, Quadrophenia (Track 1973 w 44 page booklet)	EX/EX	40.00
2LP	PINK FLOYD, Ummagumma (EMI Harvest SHDW 1969, Live/Studio w Orig. Inners)	EX/EX	35.00
LP	PINK FLOYD, The Moonchild Archives 1966 / 1967	M	25.00
LP	PINK FLOYD, A Sixties Saucerful: Live London '67, '68, ' 69 / Germany '69	M	25.00
LP	LED ZEPPELIN, Live In Scandinavia 1969 (Ltd. Ed. 180G vinyl, hand no'd Flipback slv, hand col. Inserts w bkground notes & rare imagery, early Zepp, Sealed)	M	29.00
LP	LED ZEPPELIN, Live At L'Olympia Paris, Oct. 10 '69 (FM Broadcast, S/S)	M	29.00
LP	LED ZEPPELIN, I (Atlantic HAT 421-40, Spanish 1969)	M	25.00
LP	LED ZEPPELIN, Live In Scandinavia 1969 (Ltd. Ed. No., Sealed)	S/S	30.00
LP	LED ZEPPELIN, IV (Atco 1974)	M	25.00
2LP	LED ZEPPELIN, Blueberry Hill: Live At LA Forum, CA, USA, 4th Sept, 1970 (Stunning set – 25 trks)	M/M	45.00
LP	BLACK SABBATH, Paranoid Tour 1970 (Legendary Broadcast, Olympia Paris 50th Anniv. On Red vinyl, Sealed)	S/S	26.00
LP	BLACK SABBATH, Live In Dumfries Scotland, Nov '69 (Ltd. Ed., early BS)	S/S	28.00
LP	BLACK SABBATH, Master Of Reality (NEMS NEL6004, 1976)	EX	28.00
LP	BLACK SABBATH, Paranoid (Vertigo 6360.011, 1970 w Swirl Inner)	EX/EX	120.00
LP	BLACK SABBATH, USA Tour 1980 (w Ronnie Dio, Ltd. Ed., EX Soundboard recording)	S/S	28.00
BOX	ROCKY HORROR SHOW, Album Box Set (inc 3LPs, 16pp Bklt, v large Poster, Postcard Time warp dance steps, small Poster)	EX	40.00
7"	THE JAM, Down IN The Tube Station At Midnight (PS, EP, Polydor '78)	EX	18.00
7"	THE JAM, "A" Bomb IN Wardour Street / David Watts (PS, Polydor 1978)	EX	15.00
7"	DAVID BOWIE, Moonlight EP: Rebel Rebel / Heroes / Sorrow / Golden Years (PS)	M	20.00
7"	DAVID BOWIE, When I Live My Dream – The Top Gear EP: Love You Till Tuesday / In The Heat Of The Morning / Silly Boy Blue / When I Live My Dream (London, 18th Dec 1967, PS)	M	20.00

DERRICKS DISCS 45rpm Singles

Write to: DERRICK RIGBY, 2 TONG FORGE, LIZARD LANE, SHIFNAL, SHROPSHIRE, TF11 8QD. Tel: 07758 528765. Please leave message if not available. UK postage is £1.50 for first + 0.25p each thereafter. Singles lists issued monthly including £1.00 and 50p items. Also large numbers of LPs, EPs, AND 78s.

THE BOBETTES, Mr Lee (nc, US Atlantic 1957)	EX	5.00
PATTI PAGE, What Will My Future Be (nc, US Mercury 1960)	EX	6.00
PEGGY LEE, I'm A Woman (Capitol 1969)	EX	3.00
BILL HALEY, Woah Mabel! (nc, US Decca 1958)	EX	5.50
KITTY WELLS / RED FOLEY, One By One (nc, US Decca 1954)	EX	6.00
BOXCAR WILLIE, Train Medley (nc, US Column One 1980)	EX	4.00
DORIS DAY, Domino (nc, US Columbia 1951)	EX	6.00
THE DIAMONDS, A Thousand Miles Away (nc, US Mercury 1956)	EX	5.50
FRANK CHACKSFIELD, Song Of Canterbury (Decca Tri 1954)	EX	5.00
MARY HOPKIN, Llais Swynol (PS, Cambrian 1970)	EX	5.00
THE DRIFTERS, Honey Bee (nc, US Atlantic 1960)	EX	5.50
WANDA JACKSON, Let's Have A Party (nc, US Capitol 1960)	EX	5.00
RUBY MURRAY, Evermore (Columbia Gold 1955)	EX	4.00
KAREN CHANDLER, Sail Along Silvery Moon (nc, US Polydor 1958)	EX	6.00
LLOYD PRICE, Just Because (nc, US ABC Paramount 1957)	EX	6.00
SOUNDS ORCHESTRAL, A Boy And A Girl (nc, US Parkway 1965)	EX	4.00
WEBB PIERCE, I Don't Care (nc, US Decca 1955)	EX	6.00
HUMPHREY LYTTLETON, Buona Sera (nc, Parlophone 1958)	EX	4.00
THE BOBBSEY TWINS, Part Time Gal (nc, US Cadence 1957)	EX	6.00
BELAFONTE, Fifteen (RCA Tri 1959)	EX	4.00
SLIM WHITMAN, Song Of The Wild (nc, US Imperial 1955)	EX	6.00
JEFF ROWENA GROUP, Ambush (Pye 1961)	EX	4.00
DAVE BRUBECK QUARTET, Wonderful Copenhagen (PS, Fontana Holland 1960)	EX	5.00
ALMA COGAN, Fly Me To The Moon (Columbia 1963)	EX	4.00
DE CASTRO SISTERS, Cowboys Don't Cry (nc, US Abbott 1956)	VG+	4.50
THE WEAVERS, Clementine (nc, US Decca 1952)	EX	5.50
JUDITH DURHAM, Let Me Find Love (A&M 1969)	EX	4.00

GEORGIA GIBBS, Seven Lonely Days (nc, US Mercury 1953) EX 6.00
MILLS BROTHERS, Why Do I Keep Lovin You (Brunswick Gold Tri 1954) EX 4.50
FREDDIE BELL AND BELLBOYS, Ding Dong (nc, US Wing 1985) EX 6.00
JOHNNY OTIS, Willie And The Hand Jive (nc, Demo US Epic 1958) EX 5.50
VIC DAMONE, An Affair To Remember (nc, US Columbia 1957) EX 5.50

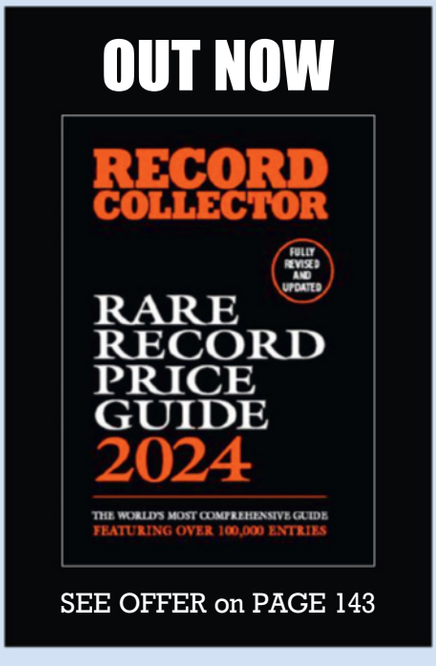
TERRY ROUND: ALPHABET 'M' 45s

Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS., DY12 2JG. Tel: 01299 211384. P&P: 45s £1.50 each. Reductions for bulk purchases. Large stock. 'Wants' lists welcomed.

ALPHABET 'M' SINGLES

45 M, Moderne Man (MCA 398, Demo) M 5.00
45 M, Pop Muzik (PS, MCA 413) M 4.00
45 M, Official Secrets (PS, MCA 650) EX 3.00
45 M, That's The Way The Money Goes (PS, MCA 570) EX 3.00
45 M3 (MARILYN, MAUREEN & MARY), I Will (Pye 7N 45471) M 4.00
45 M & O BAND, Summer Hustle (Paladin PAL 5) M 4.00
45 KIRSTY McCOLL, There's A Guy Down The Chip Shop (PS, Polydor POSP 250) EX 4.00
45 KIRSTY McCOLL, See That Girl (Polydor POSP 326) EX 4.00
45 KIRSTY McCOLL, You Still Believe It In Me (Polydor POSP 368) M 4.00
45 KIRSTY McCOLL, Days (PS, Virgin KMA 2) M 5.00
45 KIRSTY McCOLL, Don't Come The Cowboy With Me Sonny Jim (PS, Virgin KMA 4) EX 4.00
45 KIRSTY McCOLL, Walking Down Madison (PS, Virgin VS 1348) EX 4.00
45 GAVIN MACDONALD, Rufus Snake (Sunlight SLX 106) EX 4.00
45 MARY MACGREGOR, Torn Between Two Lovers (Ariola AA111) M 4.00
45 MARY MACGREGOR, I've Never Been To Me (PS, Ariola America 11.941) EX 5.00
45 DUNCAN MACKAY, Sirius III (Pepper UP 36369) M 4.00
45 DUNCAN MACKAY, Fire Down Below (United Artists UP 36440) M 3.00
45 ROSE MADDOX, Sing A Little Song Of Heartache (Capitol 4845, US issue) EX 4.00
45 MADISON, Let It Ring (Magnet MAG 72, Demo) EX 4.00
45 MADNESS, My Girl (PS, Stiff BUY 62) EX 3.00
45 MADNESS, Work Rest & Play (PS, Stiff BUY 71, EP) M 4.00
45 MADNESS, Baggy Trousers (PS, Stiff BUY 84) M 3.00
45 MADNESS, Embarrassment (PS, Stiff BUY 102) M 3.00
45 MADNESS, The Nutty Boys (PS, Stiff BUY 108) M 3.00
45 MADNESS, Grey Day (PS, Stiff BUY 112) M 3.00
45 MADNESS, Shut Up (PS, Stiff BUY 126) M 3.00
45 MADNESS, It Must Be Love (PS, Stiff BUY 134) M 3.00
45 MADNESS, In The City (PS, Stiff BUY 140) EX 3.00
45 MADNESS, House Of Fun (PS, Stiff BUY 146) EX 3.00
45 MADNESS, Driving In My Car (GF, PS, Stiff BUY 153) EX 4.00
45 MADNESS, Our House (PS, Stiff BUY 163) M 3.00
45 MADNESS, Is All In The Mind (PS, Stiff BUY 169, Pic disc) M 6.00
45 MADNESS, Is All In The Mind (PS, Stiff BUY 169) M 3.00
45 MADNESS, Wings Of A Dove (PS, Stiff BUY 181) M 3.00
45 MADNESS, The Sun And The Moon (PS, Stiff BUY 192) M 3.00
45 MADNESS, Michael Caine (PS, Stiff BUY 196) EX 3.00
45 MADNESS, One Better Day (PS, Stiff BUY 201) VG 3.00
45 MADNESS, Yesterday's Men (PS, ZarJazz JAZZ 5) EX 3.00
45 MADNESS, Uncle Sam (PS, ZarJazz JAZZ 7) EX 3.00
45 MADNESS, It Must Be Love (PS, Virgin VS 1405) EX 3.00
45 MADONNA, Like A Prayer (PS, Sire W7539, Yellow) M 3.00
45 MADONNA, True Blue (PS, Sire W8550, Yellow) M 2.00
45 MADONNA, Like A Virgin (PS, Sire W9210, Yellow) M 2.00
45 MADONNA, Lucky Star (PS, Sire W9522, Yellow) M 2.00
45 MADONNA, Express Yourself (PS, Sire W2948, Yellow) M 2.00
45 MADONNA, Live To Tell (PS, Sire W8717, Yellow) M 2.00
45 MADONNA, Dear Jessie (PS, Sire W2668, Yellow) M 2.00
45 MADONNA, Dress You Up (PS, Sire W8848, Yellow) EX 2.00
45 MADONNA, Open Your Heart (PS, Sire W8480, Yellow) M 2.00
45 MADONNA, Into The Groove (PS, Sire W8934, Yellow) M 2.00
45 MADONNA, Borderline (PS, Sire W9260, Yellow) M 2.00
45 MADONNA, Who's That Girl (PS, Sire W8341, Yellow) M 2.00
45 MADONNA, Material Girl (PS, Sire W9083, Yellow) M 2.00
45 MADONNA, Poppa Don't Preach (PS, Sire W8636, Yellow) EX 2.00
45 MADONNA, La Isla Bonita (PS, Sire W8378, Yellow) M 2.00
45 MADONNA, Vogue (PS, Sire W9851, Yellow) M 3.00
45 MADONNA, Holiday (PS, Sire W9405, Yellow) M 3.00
45 MADONNA, Holiday (PS, Sire W0037, Yellow) M 3.00
45 MADONNA, The Look Of Love (PS, Sire W8115, Yellow) M 3.00
45 MADONNA, This Used To be My Playground (PS, Sire W0121, Yellow) M 4.00
45 MADONNA, Cherish (PS, Sire W2883, Yellow) EX 2.00
45 MADONNA, Justify My Love (PS, Sire W9000, Yellow) EX 2.00
45 MADONNA, Angel (PS, Sire W8881, Yellow) M 2.00
45 MADONNA, Crazy For You (PS, Sire W0008, Yellow) M 2.00
45 MADONNA, Hanky Panky (PS, Sire W9789, Yellow) M 2.00
45 MADONNA, Rain (PS, Maverick W0190) M 4.00
45 MADONNA, Causing A Commotion (PS, Sire W8224) M 2.00
45 MADONNA, Bad Girl (PS, Sire W0154) M 2.00
45 MADONNA, Gambler (PS, Geffen A6585) M 2.00
45 MADONNA, Holiday (PS, Sire 92.94.78.7.N, French issue) M 4.00
45 MADONNA, Madonna Interview Disc (Ltd. Ed. Pic disc 1341, Nude) M 20.00
45 MAGAZINE, Sweet Heart Contract (Virgin VS 368) M 7.00
45 MAGAZINE, About The Weather (PS, Virgin VS 412) M 5.00
45 MAGIC LANTERNS, Excuse Me Baby (CBS 202094) F 3.00
45 PADDY MAGUIRE, Lay Me Down (Embr EMBS 292) EX 4.00
45 MAIN INGREDIENT, Just Don't Want To Be Lonely (RCA APBO 0205) M 4.00
45 MAINSTREET, Holding On (State STAT 56) M 5.00
45 MAISONETTES, Heartache Avenue (PS, Ready Steady Go RSG1) EX 4.00
45 MAJESTICS, Feel The Music (Polydor 2058.911) EX 4.00
45 CARL MALCOLM, Fattie Bum-Bum (UK Records UK108) M 4.00
45 MAMA'S AND PAPA'S, Monday Monday (RCA 1516) EX 4.00
45 MAMA'S AND PAPA'S, Dedicated To The One I Love (RCA 1576) EX 4.00
45 MAMA'S AND PAPA'S, I Saw Her Again (RCA 1533) EX 4.00
45 MELISSA MANCHESTER, Midnight Blue (Arista 13) EX 4.00
45 MELISSA MANCHESTER, You Should Hear How She Talks About You (Arista 454) M 4.00
45 MANCHESTER UNITED, 'Come On You Reds' (PS, EMI MANU 7) EX 4.00
45 MANCHESTER UNITED, We're Gonna Do It Again (PS, EMI MANU 957) M 4.00
45 MANCHESTER UNITED, Glory, Glory, Man United (PS, EMI 5390) M 4.00
45 MANCHESTER UNITED, We All Follow Man United (PS, Columbia DB 9107) M 4.00
45 MANCHESTER UNITED, Manchester United (EMI Goldspinners GOLD 1) EX 5.00
45 HENRY MANCINI ORCHESTRA, The Tiber Twist (RCA 1414) M 3.00
45 MANDO DIAO, You Can't Steal My Love (PS, Majesty MA 320, Swedish Red vinyl) M 10.00
45 CHUCK MANGIONE, Save Tonight For Me (Columbia 38.05866, US issue) M 6.00
45 MANHATTAN TRANSFER, Chanson D'Amour (Atlantic K10886) M 4.00
45 MANHATTAN TRANSFER, Tuxedo Junction (Atlantic K10670) M 4.00
45 MANHATTAN TRANSFER, Helpless (Atlantic K10830) M 4.00
45 MANHATTAN TRANSFER, Walk In Love (Atlantic K11075) M 4.00
45 MANHATTAN TRANSFER, On A Little Street In Singapore (PS, Atlantic K11136) M 5.00
45 MANHATTAN TRANSFER, Foreign Affair (PS, Atlantic K11422) M 4.00
45 MANHATTAN TRANSFER, Trickle Trickle (Atlantic K11451) M 4.00
45 MANHATTAN TRANSFER, Twilight Zone (Atlantic K11476) M 4.00
45 MANHATTAN TRANSFER, Boy From New York City (Atlantic K11583) M 4.00
45 MANHATTAN TRANSFER, Spice Of Life (PS, Atlantic A9728) M 4.00
45 MANIC STREET PREACHERS, Theme From M.A.S.H. (PS, Columbia 658382) M 4.00
45 BARRY MANILOW, Mandy (Arista 1) EX 4.00
45 BARRY MANILOW, Tryin' To Get The Feelin' Again (Arista 37) EX 4.00
45 BARRY MANILOW, One Voice (Fold-out PS, Arista 406) M 4.00
45 BARRY MANILOW, Could It Be Magic (PS, Arista 229) M 4.00
45 BARRY MANILOW, Can't Smile Without You (PS, Arista 176) M 4.00
45 BARRY MANN, Who Put The Bomp (ABC 4106) M 3.00
45 JOHNNY MANN SINGERS, Up Up And Away (Liberty LIB 55972) EX 3.00
45 MANFRED MANN, 5-4-3-2-1 (HMV POP 1252) EX 5.00
45 MANFRED MANN, Do Wah Diddy Diddy (HMV POP 1320) EX 3.00
45 MANFRED MANN, Sha La La (HMV POP 1346) EX 4.00
45 MANFRED MANN, Come Tomorrow (HMV POP 1381) EX 3.00
45 MANFRED MANN, If You Gotta Go, Go Now (HMV POP 1466) EX 3.00
45 MANFRED MANN, Pretty Flamingo (HMV POP 1523) M 3.00
45 MANFRED MANN, Semi-Detached, Suburban Mr James (Fontana TF 757) EX 3.00
45 MANFRED MANN, Ha! Ha! Said The Clown (Fontana TF 862) EX 3.00
45 MANFRED MANN, Mighty Quinn (Fontana TF 897) EX 3.00
45 MANFRED MANN, My Name Is Jack (Fontana TF 943) EX 4.00
45 MANFRED MANN, Ragamuffin Man (Fontana TF 1013) EX 5.00
45 MANFRED MANN (with MIKE HUG), Ski "Full Of Fitness" Theme (SKI 1) EX 4.00
45 MANFRED MANN (with MIKE HUG), The Michelin Theme (one-sided MIC + 01) EX 4.00
45 MANFRED MANN'S EARTHBAND, Joybringer (Vertigo 6059.083) EX 4.00
45 MANFRED MANN'S EARTHBAND, Blinded By The Light (Bronze BRO 29) M 3.00
45 MANFRED MANN'S EARTHBAND, California (Bronze BRO 48) M 3.00
45 MANFRED MANN'S EARTHBAND, Davy's On The Road Again (Bronze BRO 52) M 3.00
45 MANFRED MANN'S EARTHBAND, You Angel You (Bronze BRO 68) M 3.00
45 MANFRED MANN'S EARTHBAND, Don't Kill It Carol (Bronze BRO 77, Demo) M 5.00
45 MANFRED MANN'S EARTHBAND, Lies (PS, Bronze BRO 103) EX 3.00
45 MANFRED MANN'S EARTHBAND, For You (Bronze BRO 113) M 3.00
45 MANFRED MANN'S EARTHBAND, Eyes Of Nostradamus (PS, Bronze BRO 141) M 4.00
45 MANFRED MANN'S EARTHBAND, Tribal Statistics (PS, Bronze BRO 157) M 4.00
45 MANFRED MANN'S EARTHBAND, Demolition Man (PS, Bronze BRO 161) M 4.00
45 MANFRED MANN'S EARTHBAND, Runner (PS, Bronze BRO 180) EX 3.00
45 MANITOBA, Something In You (RCA 2016) M 4.00
45 MANKIND, Dr Who (PS, Pinnacle PIN 71) EX 4.00
45 MANKIND, Chain Reaction (Pinnacle PIN 13) EX 4.00
45 MANSELL CHORALE, Song Of Freedom (Cube BUG 88) EX 4.00
45 MANUEL, Shaddup You Face (Rocket XPRES 47) M 4.00
45 MANUEL & MUSIC OF MOUNTAINS, Matador (MMT 8) M 5.00
45 MANUEL & MUSIC OF MOUNTAINS, The Honeymoon Song (Columbia DB 4323) EX 3.00
45 MANUEL & MUSIC OF MOUNTAINS, Never On Sunday (Columbia DB 4515) EX 3.00
45 MANUEL & MUSIC OF MOUNTAINS, Somewhere My Love (Columbia DB 7969) M 3.00
45 MANUEL & MUSIC OF MOUNTAINS, Rodrigo's Guitar Concerto (EMI 2383) M 3.00
45 MARBLES, Only One Woman (Polydor 56272) EX 4.00
45 MARC AND MAMBAS, Black Heart (PS, Some Bizarre BZS 19) EX 5.00
45 MARCELS, Blue Moon (Pye 7N 25073) VG 3.00
45 MARDI GRAS, Too Busy Thinking About My Baby (Bell 1226) EX 4.00
45 MARIETTA, You're Only Lonely (Polydor POSP 305) EX 7.00
45 MARINES, Say Goodbye (PS, CBS WETIT 1) M 4.00
45 MARINO MARINI, Come Prima (Durium DC 16632) EX 4.00
45 MARINO MARINI, I Could Have Danced All Night (Durium DC 16634) EX 3.00
45 MARINO MARINI, Lazzarella (Durium DC 16635) EX 3.00
45 MARINO MARINI, Ciao Ciao Bambina (Durium DC 16636) EX 3.00
45 MARINO MARINI, Romantica (Durium DC 16645) EX 3.00
45 GUY MARKS, Loving You Has Made Me Bananas (ABC 4211) M 5.00
45 GUY MARKS, This Is Forever (ABC 45.11099, US issue) M 5.00
45 MARLON, Let's Go To The Disco (Purple PUR 120) EX 6.00
45 ROBERT MARLOW, I Just Want To Dance (Reset 7 REST 3, Pic disc) EX 6.00
45 MARMALADE, Ob-La-Di Ob-La-Da (CBS 3892) M 4.00
45 MARMALADE, Baby Make It Soon (CBS 4287) EX 4.00
45 MARMALADE, Reflections Of My Life (Decca F12982) EX 4.00
45 MARMALADE, Rainbow (Decca F13035) M 4.00
45 MARMALADE, My Little One (Decca F13135) EX 4.00
45 MARMALADE, Cousin Norman (Decca F13214) EX 4.00
45 MARMALADE, Back On The Road (Decca F13251) EX 4.00
45 MARMALADE, Radancer (Decca F13297) EX 4.00
45 MARMALADE, Falling Apart At The Seams (Target TGT 105) EX 4.00
45 MICHAEL MARRA, Hooky's Little Eyes (Polydor POSP 158) M 4.00
45 JOHNNY MARS, Blues Band (PS, Ace NS 73) M 5.00
45 BERNIE MARSDEN, Thunder And Lightning (Parl. R6053) M 4.00
45 PETER MARSH, Don't Be Foolish (Polydor 2059.25) M 4.00
45 PETER MARSH, Harmony (Polydor POSP 717) EX 3.00
45 MARSHALL HAIN, Dancing In The City (Harvest HAR 5157) M 3.00
45 MARSHALL HAIN, Coming Home (PS, Harvest HAR 5168) M 4.00
45 MARSIUS, Suite For Lovers (Calendar DAY 116) EX 4.00
45 LENA MARTELL, One Day At A Time (Pye 7N 46021) M 4.00
45 MARTHA AND THE MUFFINS, Saigon (PS, Dindisc DIN 17) M 5.00
45 MARTHA AND THE MUFFINS, Echo Beach (PS, Dindisc DIN 9) EX 4.00
45 DAVID MARTIN, I'm Just Mad About You Jean (DJM DJS 347) EX 4.00
45 DEAN MARTIN, Give Me A Sign (Capitol CL 14656) EX 5.00
45 DEAN MARTIN, Return To Me (Capitol CL 14844) EX 4.00
45 DEAN MARTIN, Volare (Capitol CL 14910) EX 4.00
45 DEAN MARTIN, Always Together (Capitol CL 15362) EX 4.00
45 DEAN MARTIN, Sam's Song (Reprise R20128) EX 4.00
45 DEAN MARTIN, Everybody Loves Somebody (Reprise R20281) EX 4.00
45 DEAN MARTIN, Gentle On My Mind (Reprise R23343) M 4.00
45 DUSTY MARTIN, You And Saturday Morning (Soundtrack ST 1105, DJ copy) M 26.00
45 JUAN MARTIN, Out Of Town (EMI 2563, Demo) EX 4.00
45 MARTINAS & HIS MUSIC, The Harry Lime Theme (Col. DB 4388) VG 3.00
45 WINK MARTINDALE, Deck Of Cards (London HLD 8962) M 3.00
45 WINK MARTINDALE, Life Gits Tee-Jus Don't It (London HLD 9042) EX 4.00
45 AL MARTINO, Merry-Go-Round (Capitol CL 15300) EX 4.00
45 AL MARTINO, Spanish Eyes (Capitol CL 15430) M 3.00
45 AL MARTINO, Speak Softly Love (Capitol CL 15725) M 4.00
45 AL MARTINO, Hey Mama (Capitol CL 15769) M 4.00
45 AL MARTINO, Volare (Capitol CL 15841) EX 4.00
45 MARTY, PAUL & DANNY, Take Me Back (RCA 2607) EX 4.00
45 MARVIN, The Paranoid Android (PS, Polydor POSP 261) M 4.00
45 HANK MARVIN, Don't Talk (PS, Polydor POSP 420) M 4.00
45 MASH, Theme From M.A.S.H. (CBS 8536) M 3.00
45 DAVE MASON, Crying, Waiting, Hoping (CBS 3893, Demo) EX 4.00
45 DAVE MASON, We Just Disagree (CBS 5722, Demo) EX 4.00
45 MARY MASON, Angel Of The Morning (Epic EPC 5552) M 4.00
45 MASS PRODUCTION, Wine-Flow Disco (Cotillion K10966) M 4.00
45 MASTER PLAN, Music Man (Amani A001) M 5.00
45 MASTER SINGERS, The Highway Code (Parl. R5428) M 4.00
45 VALERIE MASTERS, Sweeter As The Day Goes By (Fontana H268) EX 5.00
45 MATT BIANCO, Get Out Of Your Lazy Bed (PS, WEA BIANCO 1) M 4.00
45 KATHY MATTEA, Come From The Heart (PS, Mercury 294, DJ copy) M 6.00
45 MATTHEWS SOUTHERN COMFORT, Woodstock (Decca 32774, US) EX 4.00
45 AL MATTHEWS, Fool (CBS 3429) EX 5.00
45 AL MATTHEWS, Brown Eyed Girl (CBS 4256) EX 5.00
45 JOHNNY MATHIS, Only You (And You Alone) (CBS 3673, Demo) EX 4.00
45 JOHNNY MATHIS, Sweet Love Of Mine (CBS 5026, Demo) EX 4.00
45 JOHNNY MATHIS, Gone Gone Gone (CBS 7730, Demo) M 5.00
45 JOHNNY MATHIS, Friends In Love (with Dionne Warwick, CBS 2371, Demo) M 5.00
45 JOHNNY MATHIS, Somethin's Goin' On (CBS 2605, Demo) M 5.00
45 MATUMBI, In Daylight (Solid Groove SGS 013) M 5.00
45 SUSAN MAUGHAN, Bobby's Girl (Phillips 326544BF) EX 3.00
45 SUSAN MAUGHAN, She's New To You (Phillips 326586BF) EX 4.00
45 SUSAN MAUGHAN, The Verdict Is Guilty (Phillips BF 1266) EX 5.00
45 SUSAN MAUGHAN, Hey Lover (Phillips BF 1301) EX 5.00
45 SUSAN MAUGHAN, Kiss Me Sailor (Phillips BF 1336) VG 4.00
45 CHAS & CAROL MAXWELL, For The Good Of The World (Hotsox HS 101 + signed Photo) M 7.00
45 BRIAN MAY, Driven By You (PS, Parlophone R6304) M 6.00
45 BRIAN MAY, Too Much Love Will Kill You (PS, Parlophone R6320) M 6.00
45 SIMON MAY, The Summer Of My Life (Pye 7N 45627) M 4.00
45 SIMON MAY, L.A. Love Affair (Pye 7N 46003, Demo) M 5.00
45 SIMON MAY ORCHESTRA, Eastenders (BBC RESL 191) M 4.00
45 CORKY MAYBERRY, Whispering Grass (Warners K16425, Demo) EX 5.00
45 BILL MAYNARD, Pleasant Pluckers Son (EMI 2257) EX 4.00
45 PAUL McCARTNEY, Another Day (Parlophone R5989) EX 6.00
45 PAUL McCARTNEY, Mary Had A Little Lamb (PS, Parlophone R5949) EX 6.00
45 PAUL McCARTNEY, Hi, Hi, Hi (Parlophone R5973) EX 5.00
45 PAUL McCARTNEY, My Love (Parlophone R5985) M 3.00
45 PAUL McCARTNEY, Helen Wheels (Parlophone R5993) EX 3.00
45 PAUL McCARTNEY, Jet (Parlophone R5996) M 3.00
45 PAUL McCARTNEY, Band On The Run (Parlophone R5997) EX 4.00
45 PAUL McCARTNEY, Junior's Farm (Parlophone R5999) M 4.00
45 PAUL McCARTNEY, Listen To What The Man Said (PS, Parlophone R6006) EX 4.00
45 PAUL McCARTNEY, Letting Go (Capitol R6008) EX 5.00
45 PAUL McCARTNEY, Soily (Capitol R6017) M 6.00
45 PAUL McCARTNEY, Mull Of Kintyre (PS, Capitol R6018) M 2.00
45 PAUL McCARTNEY, With A Little Luck (Capitol R6019) M 2.00
45 PAUL McCARTNEY, Goodnight Tonight (Parlophone R6023) M 2.00
45 PAUL McCARTNEY, Waterfalls (PS, Parlophone R6037) EX 5.00
45 PAUL McCARTNEY, Coming Up (PS, Parlophone R6035) EX 5.00
45 PAUL McCARTNEY, Take It Away (PS, Parlophone R6056) M 4.00
45 PAUL McCARTNEY, Pipes Of Peace (PS, Parlophone R6064) M 2.00
45 PAUL McCARTNEY, Wonderful Christmastime (PS, Parlophone R6029) M 2.00
45 PAUL McCARTNEY, No More Lonely Nights (PS, Parlophone R6080) M 2.00
45 PAUL McCARTNEY, We All Stand Together (PS, Parlophone R6086) M 2.00
45 PAUL McCARTNEY, Once Upon A Long Time Ago (PS, Parl. R6170) M 2.00
45 PAUL McCARTNEY, McCartney (PS, Parlophone R6213) M 5.00
45 PAUL McCARTNEY, All My Trials (PS, Parlophone R6278) M 5.00
45 PAUL McCARTNEY, Hope Of Deliverance (PS, Parlophone R6330) M 5.00

45 PAUL McCARTNEY, Spies Like Us (PS, Parlophone R6118) M 3.00
45 PAUL McCARTNEY, The Girl Is Mine (PS, w Michael Jackson, Epic 2729) M 2.00
45 PAUL McCARTNEY, Ebony And Ivory (PS, w Stevie Wonder, Parl. R6054) M 2.00
45 PAUL McCARTNEY, Say Say Say (PS, w Michael Jackson, Parl. R6062) M 3.00
45 PAUL McCARTNEY, My Brave Face (Capitol B..44367, US issue) M 4.00
45 PAUL McCARTNEY, Live And Let Die (Parlophone R5987) EX 4.00
45 FRANKIE McBRIDE, Burning Bridges (Emerald MD 1086) EX 4.00
45 CHARLEY McCLAIN, Only The Lonely Know (Epic A2606, Promo) M 5.00
45 DAN McCAFFERTY, Out Of Time (Mountain TOP 1) M 5.00
45 DAN McCAFFERTY, The Honky Tonk Downstairs (Mountain TOP 18) M 4.00
45 FRANK McCAFFREY, Candlelight & Wine (Ritz 167) M 4.00
45 C.W. McCALL, Convoy (MGM 2006.560) EX 4.00
45 DARRELL McCALL, My Kind Of Lovin' (Capitol CL 15196, Demo) VG 5.00
45 SUE McCLOSKEY, I Really Need Your Love (Carrere CAR 174) M 4.00
45 JIM McCLUSKEY, Unchained Melody (Spark SRL 1145) EX 4.00
45 MARILYN McCOO & BILLY DAVIS JR., You Don't Have To Be A Star (ABC 4147) EX 4.00
45 CHARLIE McCOY, Silver Threads & Golden Needles (Monument MNT 2380, Demo) M 4.00
45 VAN McCOY, My Favourite Fantasy (MCA 370) EX 4.00
45 McCOYS, Hang On Sloopy (Immediate IM001) VG 3.00
45 McCOYS, Don't Worry Mother (Bang B532, US issue) M 4.00
45 GEORGE McCRAE, Rock Your Baby (JayBoy BOY 85) M 4.00
45 GEORGE McCRAE, I Can't Leave You Alone (JayBoy BOY 90) EX 3.00
45 GEORGE McCRAE, You Can Have It All (JayBoy BOY 92) M 3.00
45 GEORGE McCRAE, Sing A Happy Song (JayBoy BOY 95) M 3.00
45 GEORGE McCRAE, It's Been So Long (JayBoy BOY 100) EX 3.00
45 GEORGE McCRAE, I Ain't Lyin' (JayBoy BOY 105) M 3.00
45 GEORGE McCRAE, Honey 1 (JayBoy BOY 107) EX 3.00
45 GEORGE & GWEN McCRAE, I'll Do The Rockin' (President PT 447) VG 4.00
45 McCRARYS, Love On A Summer Night (Capitol CL 251) M 4.00
45 KATHI McDONALD, Bogart To Bowie (Capitol CL 15778) M 4.00
45 McENROE & CASH, Rock And Roll (PS, Music For The Nations KUT 141) M 5.00
45 MC5, Lookin At You (Skydog Records A001) M 5.00
45 KATE & ANNA McGARRIGLE, Love Over & Over (Polydor POSP 447) M 4.00
45 KATE & ANNA McGARRIGLE, Complainte Pour Ste-Catherine (Warners K16710) EX 4.00
45 PAT McGEEGAN, Chance Of A Lifetime (Emerald MD 1096) EX 4.00
45 DRAKE McGILBERY, But Not For Me (Pye 7N 25685, Demo) M 5.00
45 MAUREEN McGOVERN, The Continental (20th Century BTC 2222) M 3.00
45 MAUREEN McGOVERN, You'll Never Know (20th Century BTC 2283, Demo) EX 3.00
45 FREDDIE McGREGOR, You Don't Want To Be Lonely (Germain DG 24) M 4.00
45 BARRY McGUIGAN, (I Want) Somebody To Call My Girl (PS, Yellow Brick YBR 4) M 5.00
45 McGUINESS FLINT, When I'm Dead And Gone (Capitol CL 15662) M 4.00
45 McGUINESS FLINT, Malt And Barley Blues (Capitol CL 15682) EX 4.00
45 McGUIRE SISTERS, Volare (Coral 45Q 72334, Tri) EX 4.00
45 McGUIRE SISTERS, Red River Valley (Coral 45Q 72379, Tri) VG 3.00
45 McGUIRE SISTERS, Really Neat (Coral 45Q 72427) EX 5.00
45 DON McKAY, Summer Love (HMV POP 619, no middle) EX 4.00
45 KENNETH McKELLAR, My Love Is Like A Red Red Rose (Decca F10635, Tri) EX 3.00
45 KENNETH McKELLAR, A Man Without Love (Decca F12341) EX 5.00
45 KENNETH McKELLAR, The English Rose (Decca DRF 27246, one-sided Demo) M 4.00
45 SCOTT McKENZIE, San Francisco (CBS 2816) M 4.00
45 CRAIG McLACHLAN, Mona (Pic Frame Pack, Epic 655784) M 5.00
45 MALCOLM McLAREN, Double Dutch (Charisma MALC 3) M 4.00
45 MALCOLM McLAREN, "Buffalo Gals" (PS, Charisma MALC 1) EX 4.00
45 DON McLEAN, American Pie (United Artists UP 35325) EX 4.00
45 DON McLEAN, Vincent (PS, United Artists UP 35359) EX 4.00



SEE OFFER on PAGE 143

45 DON McLEAN, Dreidel (United Artists UP 35481) EX 4.00
45 DON McLEAN, Everyday (United Artists UP 35519) EX 4.00
45 DON McLEAN, Crying (PS, EMI 5051, Demo) M 5.00
45 SANDY McLELLAND, Stay Clean Tonight (Action A1000) EX 4.00
45 DOLLY McMAHON, Sweet Rathcoole (MajorMinor MM 546) VG 4.00
45 RALPH McTELL, Streets Of London (Reprise K14380) M 3.00
45 RALPH McTELL, Dreams Of You (Warners K16648) M 3.00
45 RALPH McTELL, Maginot Waltz EP (Warners K17008) M 4.00
45 RALPH McTELL, England (PS, EMI 5315) EX 4.00
45 RALPH McTELL, Alphabet Zoo (PS, Mays Records ING 3) M 4.00
45 McVAY, Boys Go Dancing (RAK 375) EX 4.00
45 PAULETTE McWILLIAMS, Dancin' (Fantasy FTC 140) EX 4.00
45 NATHAN MDLEDLE, King Kong (Decca F11330) EX .00
45 MEAT LOAF, I'd Do Anything For Love (PS, Virgin VS 1443) M 4.00
45 MEAT LOAF, Dead Ringer For Love (PS, Epic EPC 1697) M 4.00
45 ME, MYSELF AND ME AGAIN, Blaze Away (Antic K11528) M 5.00
45 MECHANICAL HORSETROUGH, Never Stand Behind A Camel EP (Kat 009) EX 4.00
45 MECO, Star Wars Theme (PS, RCA XB 1028) M 5.00
45 MECO, Themes From The Wizard Of Oz (RCA XB 1057, Demo) M 4.00
45 MECO, Main Title Theme From Superman (RCA XB 1073, Demo) M 4.00
45 MECO, Empire Strikes Back (Medley) (RSO 2090.458) EX 4.00
45 MEDICINE HEAD, Pictures In The Sky (Dandelion K19002) EX 5.00
45 MEDICINE HEAD, One And One Is One (Polydor 2001.432) EX 3.00
45 MEDICINE HEAD, Rising Sun (Polydor 2058.389) EX 3.00
45 MEDICINE HEAD, Slip And Slide (Polydor 2058.436) EX 3.00
45 BILL MEDLEY & JENNIFER WARNES, (I've Had) The Time Of My Life (PS, RCA PB 49625) M 4.00
45 TONY MEEHAN, Song Of Mexico (Decca F11801) EX 4.00
45 MELANIE, Brand New Key (PS, Buddah 2011.105) M 4.00
45 MELANIE, Ruby Tuesday (Buddah 2204.017) EX 5.00
45 MELANIE, Together Alone (Neighbourhood NBH 1) EX 3.00
45 MELANIE, Will You Love Me Tomorrow (Neighbourhood NBH 9) EX 4.00
45 MELANIE, Love To Lose Again (Neighbourhood NBH 10) M 3.00
45 MELANIE, La Bamba (PS, Neighbourhood NBH 3534) M 5.00
45 MELANIE, Almost Like Being In Love (Neighbourhood NBH 3789) M 3.00
45 MELANIE, Candles In The Rain (Buddah BDA 167) M 3.00
45 PAUL MELBA, Tenderly (Pye 7N 45537) EX 5.00
45 SUSAN MELLEN, Going Rowing (Mam 128) VG 5.00
45 GEORGE MELLY, Ain't Misbehavin' (PS, Warners K16533) EX 5.00
45 MELODY, People Like You (PS, BBC RESL 225) M 4.00
45 BARRY MELTON, Robbery (Rag Baby Records BRAG 104) M 5.00
45 MEMBERS, Offshore Banking Business (PS, Virgin VS 248) M 6.00
45 MEMBERS, The Sound Of The Suburbs (Virgin VS 242) EX 6.00
45 MEMBERS, Killing Time (PS, Virgin VS 292) M 7.00
45 MEMBERS, Radio (PS, Island WIP 6773) M 5.00
45 MEN, She Works In A Woman's Way (Decca F13083) EX 4.00
45 MEN AT WORK, Down Under (PS, Epic A1980) M 4.00
45 MEN AT WORK, Who Can It Be Now (PS, Epic A2392) M 4.00
45 MEN AT WORK, Overkill (PS, Epic A3220) M 4.00
45 MEN AT WORK, Dr Heckyll & Mr Jive (PS, Epic A3668) M 5.00
45 AL DI MEOLA, I Can Tell (Columbia 11386, US Demo) M 5.00
45 FREDDIE MERCURY, Love Kills (PS, CBS A4735) M 4.00
45 FREDDIE MERCURY, I Was Born To Love You (PS, CBS A6019) M 4.00
45 FREDDIE MERCURY, The Great Pretender (PS, Parlophone R6151) M 3.00
45 FREDDIE MERCURY, The Great Pretender (PS, Parlophone R6336) M 5.00
45 FREDDIE MERCURY, Barcelona (w Montserrat Caballe, GF, PS, Polydor POSP 887) M 4.00
45 FREDDIE MERCURY, Made In Heaven (PS, CBS A6413) M 4.00
45 FREDDIE MERCURY, Theme From 'Time' (PS, EMI 5559) EX 4.00
45 FREDDIE MERCURY, In My Defence (PS, Parlophone R6331) M 4.00
45 FREDDIE MERCURY, Living On My Own (PS, Parlophone R6355) EX 3.00
45 MERLIN, (Let Me) Put My Spell On You (CBS 2146) EX 4.00
45 MAX MERRITT, A Little Easier (Arista 19) M 4.00
45 MAX MERRITT, Slipping Away (Arista 28) EX 3.00
45 MAX MERRITT, Whisper In My Ear (Arista 68) EX 3.00
45 MERSEYBEATS, I Think Of You (Fontana TF 431) EX 3.00
45 MERSEYBEATS, Don't Turn Around (Fontana TF 459) EX 3.00
45 MERSEYS, Sorrow (Fontana TF 694) EX 3.00
45 MIAMI, Party Freaks (JayBoy BOY 81) M 5.00
45 MIAMI FIX, King Of Hearts (Ritz 011) M 5.00
45 FRANKLIN MICARE, Can't Help Myself (PS, Private Stock PVT 159) EX 5.00
45 MICE, A Song For Europe (PS, Charly CYS 1066) M 5.00
45 MICHAEL, The Children's Song Of Peace (CBS 2851, Demo) EX 4.00
45 GEORGE MICHAEL, Careless Whisper (PS, Epic 4603) EX 3.00
45 GEORGE MICHAEL, A Different Corner (PS, Epic 7033) M 3.00
45 GEORGE MICHAEL, Father Figure (PS, Epic EMU 4) EX 3.00
45 GEORGE MICHAEL, One More Try (PS, Epic EMU 5) EX 3.00
45 GEORGE MICHAEL, Monkey (PS, Epic EMU 6) EX 4.00
45 GEORGE MICHAEL, Kissing A Fool (PS, Epic EMU 7) EX 3.00
45 GEORGE MICHAEL, I Want Your Sex (PS, Epic LUST 1) M 3.00
45 GEORGE MICHAEL, Cowboys And Angels (PS, Epic 656774) EX 3.00
45 GEORGE MICHAEL, Praying For Time (PS, CBS GEO 1) EX 3.00
45 KEITH MICHELL, Captain Beaky (Polydor POSP 106) EX 3.00
45 KEITH MICHELL, I'll Give You The Earth (Spark SRL 1046) EX 3.00
45 KEITH MICHELL, Let's Walk By The Sea (Spark SRL 1053) EX 3.00
45 MICROBE, Groovy Baby (CBS 4158) EX 4.00
45 MIDDLE OF THE ROAD, Chirpy Chirpy Cheep Cheep (RCA Maxi 2602) M 3.00
45 MIDDLE OF THE ROAD, Tweedle Dee Tweedle Dum (RCA 2110) M 3.00
45 MIDDLE OF THE ROAD, Soley Soley (RCA 2151) M 3.00
45 MIDDLE OF THE ROAD, Samson And Delilah (RCA 2237) M 4.00
45 MIDGET, Camouflage (PS, GF, Radar TINY 2) M 6.00
45 MIDGET, The Day Of Your Life (PS, Radar TINY 8, Blue vinyl) M 5.00
45 BETTE MIDLER, Boogie Woogie Bugle Boy (Atlantic K10310) M 3.00
45 BETTE MIDLER, Friends (Atlantic K10369) EX 3.00
45 BETTE MIDLER, Say Goodbye To Hollywood (Atlantic K11083) M 3.00
45 BETTE MIDLER, Big Noise From Winnetka (Atlantic K11412) M 3.00
45 BETTE MIDLER, From A Distance (PS, Atlantic A7820) M 4.00
45 MIDNIGHT FLYER (with Maggie Bell), Rough Trade (PS, Swansong SSK19423) M 4.00
45 MIDNIGHT OIL, Beds Are Burning (PS, CBS OIL 3) EX 4.00
45 MIDNIGHT SUN, Mezzoforte (PS, Steinar Records STE 715) EX 5.00
45 MIDNITE, Raining In My Heart (President PT 454, Demo) EX 5.00

45 MIGHTY LEMON DROPS, Into The Heart Of Love (PS, Chrysalis AZUR 12) M 4.00
45 MIGIL 5, Mocking Bird Hill (Pye 7N 15597) EX 4.00
45 MIKE AND THE MECHANICS, The Living Years (PS, WEA U7717) M 3.00
45 MIKI & GRIFF, Hold Back Tomorrow (Pye 7N 15213) EX 4.00
45 MIKI & GRIFF, Long Time To Forget (Pye 7N 15266) EX 4.00
45 MIKI & GRIFF, Rockin' Alone (In An Old Rockin' Chair) (Pye 7N 15296) EX 3.00
45 MIKI & GRIFF, A Little Bitty Tear (Pye 7N 15412) EX 3.00
45 MIKI & GRIFF, The Tears Break Out On Me (Pye 7N 15432) EX 3.00
45 MIKI & GRIFF, It's My Way (Pye 7N 15507) EX 3.00
45 MIKI & GRIFF, I Want To Stay Here (Pye 7N 15555) EX 3.00
45 BUDDY MILES, Give Away None Of My Love (Mercury 6052.127) M 4.00
45 JOHN MILES, Music (Decca F13627) M 3.00
45 JOHN MILES, Remember Yesterday (Decca F13667) M 3.00
45 JOHN MILES, Slow Down (Decca F13709) EX 3.00
45 JOHN MILES, No Hard Feelings (Decca F13757) M 3.00
45 JOHN MILES, Can't Keep A Good Man Down (Decca F13827, Demo) M 4.00
45 JOHN MILES, The Right To Sing (PS, EMI 5386) M 3.00
45 MILK AND HONEY, Hallelujah (Polydor 2001.870) M 4.00
45 BETTY MILLER, Jack O'Diamonds (Top Rank JAR 127) EX 4.00
45 FRANKIE MILLER, Be Good To Yourself (Chrysalis CHS 22147) M 4.00
45 FRANKIE MILLER, Stubborn Kind Of Fellow (Chrysalis CHS 2221, Blue vinyl) EX 4.00
45 FRANKIE MILLER, Darlin' (Chrysalis CHS 2255) M 3.00
45 FRANKIE MILLER, When I'm Away From You (Chrysalis CHS 2276) EX 3.00
45 FRANKIE MILLER, Take Good Care Of Yourself (PS, Chrysalis 11816, foreign issue) EX 4.00
45 GARY MILLER, There Goes That Song Again (Pye 7N 15404) EX 4.00
45 GLENN MILLER ORCHESTRA, Moonlight Serenade (RCA 2124, Maxi) M 3.00
45 JODY MILLER, Roll Me On The Water (Epic EPC 5117, Demo) EX 3.00
45 NED MILLER, Dark Moon (Capitol CL 15301) VG 4.00
45 PRINCE MILLER, Mule Terrain (Island WIP 6724) EX 4.00
45 ROGER MILLER, King Of The Road (Phillips BF 1397) EX 3.00
45 ROGER MILLER, England Swings (Phillips BF 1456) EX 3.00
45 ROGER MILLER, My Uncle Used To Love Me, But She Died (Phillips BF 1516) EX 4.00
45 ROGER MILLER, Open Up Your Heart (Columbia 4.445873, DJ copy) EX 4.00
45 ROGER MILLER, Our Love (CBS 2904, Demo) M 6.00
45 STEVE MILLER BAND, The Joker (PS, Capitol CL 583) M 4.00
45 STEVE MILLER BAND, Take The Money And Run (Mercury 6078.800) EX 3.00
45 STEVE MILLER BAND, Fly Like An Eagle (Mercury 6078.802) EX 3.00
45 STEVE MILLER BAND, Rock 'n' Me (Mercury 6078.804) M 3.00
45 STEVE MILLER BAND, Jet Airliner (Mercury 6078.811) M 3.00
45 STEVE MILLER BAND, Heart Like A Wheel (PS, Mercury STEVE 1) M 4.00
45 STEVE MILLER BAND, Macho City (PS, Mercury STEVE 2) M 4.00
45 STEVE MILLER BAND, Abracadabra (PS, Mercury STEVE 3) M 4.00
45 MILLICAN & NESBITT, Vaya Con Dios (Pye 7N 45310) M 3.00
45 MILLIE, My Boy Lollipop (Fontana TF 449) EX 3.00
45 MILLIE, Sweet William (Island WIP 6811) M 3.00
45 MILLS BROTHERS, Opus No. 1 (MCA 235, Demo) EX 4.00
45 ALAN MILLS, Hucklebuck Shoes (Carrere CAR 188) M 4.00
45 DAVE MILLS, Love Is A Beautiful Song (Storm PD 9648) EX 5.00
45 GARRY MILLS, Look For A Star (Top Rank JAR 336) EX 4.00
45 GARRY MILLS, Top Teen Baby (PS, Top Rank JAR 500) EX 6.00
45 GARRY MILLS, I'll Step Down (Decca F11358) VG 5.00
45 GARRY MILLS, Bless You (Decca F11383) VG 6.00
45 FRANK MILLS, Music Box Dancer (Polydor 2121.370) EX 4.00
45 HAYLEY MILLS, Let's Get Together (Decca F21396) EX 4.00
45 STEPHANIE MILLS, Never Knew Love Like This Before (20th Century TC 2460) M 4.00
45 RONNIE MILSAP, Lost In The Fifties Tonight (PS, RCA PB 49931) M 4.00
45 GARNETT MIMS & TRUCKIN' COMPANY, What It Is (Arista 109) EX 4.00
45 MINDBENDERS, A Groovy Kind Of Love (Fontana TF 644) EX 4.00
45 LIZA MINELLI, I Believe In Music (CBS 1711) EX 4.00
45 LIZA MINELLI, More Than I Like You (CBS 2148, Demo) M 5.00
45 MARCELLO MINERBI, Zorba's Dance (PS, Durium DRS 54001) EX 4.00
45 MINK DEVILLE, Spanish Stroll (Capitol CLX 103) EX 4.00
45 KYLIE MINOGUE, Give Me Just A little More Time (PS, PWL 212) M 2.00
45 KYLIE MINOGUE, Wouldn't Change A Thing (PS, PWL 42) M 2.00
45 KYLIE MINOGUE, Je Ne Sais Pas Pourquoi (PS, PWL 21) M 2.00
45 KYLIE MINOGUE, Step Back In Time (PS, PWL 64) M 2.00
45 KYLIE MINOGUE, What Do I have To Do (PS, PWL 72) EX 2.00
45 KYLIE MINOGUE, Hand On Your Heart (PS, PWL 35) M 2.00
45 KYLIE MINOGUE, Shocked (PS, PWL 81) EX 2.00
45 KYLIE MINOGUE, I Should Be So Lucky (PS, PWL 8) M 2.00
45 KYLIE MINOGUE, Better The Devil You Know (PS, PWL 56) EX 2.00
45 KYLIE MINOGUE, Got To Be Certain (PS, PWL 12) M 2.00
45 KYLIE MINOGUE, The Locomotion (PS, PWL 14) M 2.00
45 KYLIE MINOGUE, Never Too Late (PS, PWL 45) M 2.00
45 KYLIE MINOGUE, Tears On My Pillow (PS, PWL 47) EX 2.00
45 KYLIE MINOGUE, Word Is Out (PS, PWL 204) M 2.00
45 KYLIE MINOGUE, What Kind Of Fool (PS, PWL 241) EX 2.00
45 KYLIE MINOGUE with Keith Washington, If You Were With Me Now (PS, PWL 208) EX 2.00
45 KYLIE MINOGUE with Jason Donovan, Especially For You (PS, PWL 24) M 2.00
45 DANNY MIRROR, I Remember Elvis Presley (Stone SON 2121) M 3.00
45 MISSION, Severina (PS, Phono MYTH 3) M 4.00
45 MISTURA, The Flasher (Route RT30) EX 4.00
45 MISTY, Magic Spell (Polydor 2058.909) M 4.00
45 GUY MITCHELL, Heartaches By The Number (Phillips PB 964)) EX 3.00
45 GUY MITCHELL, Silver Moon Upon The Golden Sands (Phillips PB 1050) EX 4.00
45 GUY MITCHELL, Heaven Knows (PS, Top Hat TPH1) M 4.00
45 JONI MITCHELL, Joni Mitchell EP (Reprise K14345) M 6.00
45 JONI MITCHELL, Coyote (Asylum K13072) M 4.00
45 MIXTURES, The Pushbike Song (Polydor 2058.083) EX 3.00

45 MIXTURES, Captain Zero (Polydor 2058.165) VG 3.00
45 HANK MIZELL, Jungle Rock (Charly CS 1005) M 3.00
45 HANK MIZELL, Kangaroo Rock (Charly CS 1011) EX 4.00
45 MLT AND CONTRABAND, The Big 10-4 (Buffalo BUFF 1003) EX 5.00
45 MOB, Love Connection (Private Stock PVT 109) EX 4.00
45 MOBILES, Drowning In Berlin (Rialto RIA 3) M 4.00
45 MOBILES, Amour Amour (PS, Rialto RIA 5) M 4.00
45 MOCK TURTLES, Strings And Flowers (PS, Siren SRN 144) M 4.00
45 MODELS, Unhappy (A&M AMS 8212, Promo) EX 5.00
45 MODERN EON, Euthenics (GF, PS, Dindisc DIN30) M 5.00
45 MODERN ROMANCE, Queen Of The Rapping Scene (PS, WEA K18928) M 4.00
45 MODERN MAN, Things Could Be Better (Mam MAMS 207) M 4.00
45 MOJOS, Everything's Al'right (Decca F11853) M 3.00
45 MOM AND DADS, The Ranger's Waltz (London HLL 10362) M 4.00
45 MOMENTS, Girls (All Platinum 6146.302) EX 3.00
45 MOMENTS, Dolly My Love (All Platinum 6146.306) EX 3.00
45 MOMENTS, Jack In The Box (All Platinum 6146.318) EX 3.00
45 MOMENTS, It Don't Rain In My Back Yard (All Platinum 6146.322) EX 3.00
45 MOMENTS, I Don't Wanna Go (All Platinum 6146.325) M 3.00
45 MONACO, "Earthy" (Pinnacle PIN 64) EX 6.00
45 EDDIE MONEY, Maybe I'm A Fool (CBS 7000, Demo) EX 5.00
45 T.S. MONK, Bon Bon Vie (Mirage K11653) M 4.00
45 MONKEES, I'm A Believer (RCA 1560) EX 3.00
45 MONKEES, A Little Bit Me, A Little Bit You (RCA 1580) EX 3.00
45 MONKEES, Alternate Title (RCA Victor 1604) EX 3.00
45 MONKEES, Daydream Believer (RCA Victor 1645) M 3.00
45 MONKEES, I'm A Believer EP (Arista 487) M 4.00
45 MONKEES, Tapioca Tundra (PS, RCA 66.1019, Aussie issue) EX 4.00
45 THE MONKS, Nice Legs, Shame About Her Face (Carrere CAR 104) M 4.00
45 TONY MONOPOLY, You Can Do It Better With Me (BUK 3008) EX 3.00
45 TONY MONOPOLY, I Believe (BUK 3027) EX 3.00
45 GERRY MONROE, Sally (Chapter 1 CH 122) EX 3.00
45 GERRY MONROE, My Prayer (Chapter 1 CH 132) M 4.00
45 GERRY MONROE, It's A Sin To Tell A Lie (Chapter 1 CH 144) EX 3.00
45 GERRY MONROE, Girl Of My Dreams (Chapter 1 CH 159) M 4.00
45 GERRY MONROE, Goodbye, Bobby Boy (Chapter 1 CH 187) EX 3.00
45 GERRY MONROE, Reconsider Me (VC Records VC 1010) M 5.00
45 MATT MONRO, Portrait Of My Love (Parlophone R4714) EX 3.00
45 MATT MONRO, My Kind Of Girl (Parlophone R4755) EX 3.00
45 MATT MONRO, Why Not Now (Parlophone R4775) EX 3.00
45 MATT MONRO, Softly As I Leave You (Parlophone R4868) M 3.00
45 MATT MONRO, One Day (Parlophone R4995) EX 3.00
45 MATT MONRO, Walk Away (Parlophone R5171) EX 3.00
45 MATT MONRO, Without You (Parlophone R5251) M 4.00
45 MATT MONRO, Yesterday (Parlophone R5348) M 4.00
45 MATT MONRO, The Impossible Dream (Capitol CL 15573) EX 4.00
45 MATT MONRO, And You Sailed (EMI 2091) EX 4.00
45 MATT MONRO, All The Wishing In The World (EMI 2329, Demo) VG 4.00
45 MATT MONRO, The Little Things (EMI 2446, Demo) M 5.00
45 WOODHEAD MONROE, Identify (PS, Oval Stiff LOT 2) EX 4.00
45 MONSOON, Ever So Lonely (Indipop CORP 2) EX 5.00
45 MONSOON, "Shakti" (Master Room Acetate, Handwritten) M 10.00
45 GIL MONTANA, I Can't Live In The Dark Anymore (Pye 7N 45480) M 4.00
45 HUGO MONTENEGRO ORCH., The Good And The Bad And The Ugly (RCA 1727) M 3.00
45 HUGO MONTENEGRO ORCH., Hang 'em High (RCA 1771) EX 4.00
45 CHRIS MONTEZ, Let's Dance (London HLU 9596) EX 3.00
45 CHRIS MONTEZ, The More I See You (Pye 7N 25369) EX 3.00
45 CHRIS MONTEZ, Loco Porti (Crazy For You) (Paramount PARA 3020, Demo) M 6.00
45 MONTY PYTHON, Tiny Black Round Thing (Charisma Flexi SO1259) EX 5.00
45 MONTY PYTHON, Python On Song (GF, PS, Charisma MP001, Dbl,) M 5.00
45 MONTY PYTHON, Always Look On The Bright Side Of Life (PS, Virgin PYTH 1) M 3.00
45 MONYAKA, Go Deh Yaka (Polydor POSP 641) M 5.00
45 MOODY BLUES, Go Now (Decca F12022) EX 4.00
45 MOODY BLUES, Stepping In A Slide Zone (Decca F13790) M 4.00
45 MOODY BLUES, Nights In White Satin (Deram DM 161, 1st issue) M 4.00
45 MOODY BLUES, Question (Threshold TH 4) EX 3.00
45 MOODY BLUES, Isn't Life Strange (Threshold TH 9) EX 3.00
45 MOODY BLUES, I'm Just A Singer In A Rock And Roll Band (Threshold TH 13) EX 4.00
45 MOODY BLUES, Gemini Dream (PS, Threshold TH 27) M 4.00
45 MOODY BLUES, Talking Out Of Turn (PS, Threshold TH 29) M 4.00
45 MOODY BLUES, Blue World (PS, Threshold TH 30) M 4.00
45 MOONE BROTHERS, Right Number, Wrong Reply (Target TGT 106, Demo) EX 4.00
45 MOONGLOWS, Secret Love (Oldies OL 36, Jukebox issue) EX 4.00
45 MOONRIDER, Having Someone (Anchor ANC 1009) EX 5.00
45 DOROTHY MOORE, Let The Music Play (Epic EPC 6366, Demo) EX 4.00
45 GARY MOORE, Parisenne Walkways (MCA 419) M 4.00
45 MELBA MOORE, This Is It (Buddah BDS 443) EX 3.00
45 MELBA MOORE, Love's Comin' At Ya (PS, EMI EA 146) EX 4.00
45 MISTY MOORE, Wherefore And Why (Pzazz 036, US issue) M 5.00
45 MORE, Trickster (Atlantic K11744, Rare) EX 7.00
45 ALAN MOORHOUSE, When The Boat Comes In (EMI 2557, Demo) EX 4.00
45 GEORGE MORGAN, I Just Want You To Know (4 Star 5.1034, US issue) EX 4.00
45 JANE MORGAN, The Day The Rains Came (London HLR 8751, Tri) EX 3.00
45 JANE MORGAN, If Only I Could Live My Life Again (London HLR 8810, Tri) EX 3.00
45 JANE MORGAN, Romantica (London HLR 9120) EX 3.00
45 TIM MORGAN, Take A Look Around (MCA 1173) EX 4.00
45 GEORGIO MORODER, Chase (Casablanca CAN 144, Promo) M 4.00
45 ENNIO MORRICONE, Chi Mai (BBC RESL 92) M 3.00
45 JOHNNY MORRIS, It's A Dog's Life (GF cut-out PS, Lyntone LYN 2462) M 7.00
45 VAN MORRISON, Bright Side Of The Road (PS, Mercury 6001.121) EX 4.00
45 VAN MORRISON, Cleaning Windows (PS, Mercury MER 99) M 4.00
45 VAN MORRISON, Scandinavia (PS, Mercury MER 110) M 4.00
45 VAN MORRISON, Coney Island (PS, Mercury VANS 4) M 4.00
45 VAN MORRISON, Real Real Gone (PS, Mercury VANS 6) M 4.00
45 MORRISSEY, "Suedehead" (PS, EMI POP 1618) M 5.00
45 MORRISSEY, Last Of The Famous International Playboys (PS, EMI POP 1620) M 5.00
45 MORRISSEY, Interesting Drug (PS, EMI POP 1621) M 5.00
45 MORRISSEY, Ouija Board, Ouija Board (PS, EMI POP 1622) M 5.00
45 MORRISSEY, November Spawned A Monster (PS, EMI POP 1623) M 5.00
45 MORRISSEY, "Piccadilly Palare" (PS, EMI POP 1624) M 6.00
45 MORRISSEY, Our Frank (PS, EMI POP 1625) EX 5.00
45 MORRISSEY, The More You Ignore Me, The Closer I Get (PS, Parl. R6372) M 6.00
45 MORTON, Bye Bye Raindrops (Pye 7N 45478) M 4.00
45 LIONEL MORTON, Don't Let Life Get You Down (BBC BEEB 011) M 6.00
45 MARK MOSELEY, "We're Sure Making Love" (Mosrite M547.881, US) M 5.00
45 MOTELS, Days Are OK (PS, Capitol CL 16149, Demo) M 7.00
45 MOTELS, Danger (PS, Capitol CL 16185) M 5.00
45 MOTELS, Whose Problem (Capitol CL 16162) EX 4.00
45 MOTELS, Whose Problem (Capitol 4937, US issue) M 5.00
45 MOTELS, Take The L (Out Of Lover) (PS, Capitol CL 245) M 4.00
45 MOTELS, Only The Lonely (PS, Capitol CL 263) M 4.00
45 MOTELS, Suddenly Last Summer (PS, Capitol CL 308) M 4.00
45 MOTHERLODE, When I Die (Buddah BDA 131) EX 5.00
45 MOTHERS PRIDE, Oh Well, Oh Well (Pye 7N 45476) M 4.00
45 MOTORS, Be What You Gotta Be (PS, Virgin VS 194) EX 5.00
45 MOTORS, Airport (Virgin VS 219) EX 3.00
45 MOTORS, Love And Loneliness (PS, Virgin VS 263) M 5.00
45 MOTT THE HOOPLE, All The Young Dudes (CBS 8271) EX 4.00
45 MOTT THE HOOPLE, Honaloochie Boogie (CBS 1530) EX 4.00
45 MOTT THE HOOPLE, Roll Away The Stone (CBS 1895) M 3.00
45 MOTT THE HOOPLE, All The Way From Memphis (CBS 1764) EX 3.00
45 MOTT THE HOOPLE, The Golden Age Of Rock 'n' Roll (CBS 2177) M 3.00
45 MOTT THE HOOPLE, Foxy Foxy (CBS 2439) EX 4.00
45 MOTT THE HOOPLE, Saturday Gig (CBS 2754) EX 4.00
45 MOTT THE HOOPLE, Monte Carlo (CBS 3528) M 3.00
45 MOTT THE HOOPLE, It Takes One To Know One (CBS 4005, Demo) M 4.00
45 NANA MOUSKOURI, Only Love (PS, Carrere CAR 376) M 3.00
45 NANA MOUSKOURI, Why Worry (PS, Phonogram PH 41) M 3.00
45 MOUTH & MACNEIL, How Do You Do! (Decca F13267) EX 3.00
45 MOVE, Flowers In The Rain (Regal Zono RZ 3001) EX 4.00
45 MOVE, Flowers In The Rain (PS, Fly SALVO 2) M 4.00
45 MOVE, Night Of Fear (Deram DM 109) EX 4.00
45 MOVE, Night Of Fear (PS, Cube / Fly BAK 7) M 4.00
45 MOVE, I Can Hear The Grass Grow (Deram DM 117) VG 4.00
45 MOVE, Blackberry Way (Regal Zono RZ 3015) VG 3.00
45 MOVE, Brontosaurus (Regal Zono RZ 3026) EX 4.00
45 MOVE, California Man (Harvest HAR 5050) EX 3.00
45 MOVE, When Alice Comes Back To The Farm (Fly BUG 2) VG 3.00
45 ALISON MOYET, That Ole Devil Called Love (PS, CBS A 6044) M 4.00
45 JACK MOZELLE, The Lonely Trumpet (EMI 2482) EX 4.00
45 M PEOPLE, Colour My Life (PS, RCA PB 45241) M 3.00
45 M PEOPLE, "People Don't Look Any Further" (PS, RCA PB 74321) M 3.00
45 M PEOPLE, Renaissance (PS, RCA PB 19413) M 3.00
45 MR BIG, Romeo (EMI 2567) M 4.00
45 MR BIG, Feel Like Calling Home (EMI 2610) EX 3.00
45 MR BIG, Senora (EMI 2819) EX 3.00
45 MR BIG, To Be With You (PS, Atlantic A7514) M 4.00
45 MR WALKIE TALKIE, Be My Boogie Woogie Baby (Polydor 2058.914) M 4.00
45 MTUME, Juicy Fruit (Epic A3424) M 4.00
45 MUD, Crazy (RAK 146) EX 4.00
45 MUD, Hypnosis (RAK 152) M 3.00
45 MUD, Dynamite (RAK 159) M 3.00
45 MUD, Tiger Feet (RAK 166) EX 3.00
45 MUD, The Cat Crept In (RAK 170) EX 3.00
45 MUD, Rocket (RAK 178) EX 3.00
45 MUD, Lonely This Christmas (PS, RAK 187) EX 4.00
45 MUD, The Secrets That You Keep (PS, RAK 194) M 4.00
45 MUD, Oh Boy (RAK 207) M 3.00
45 MUD, Moonshine Sally (RAK 208) M 3.00
45 MUD, L' L' Lucy (Private Stock PVT) M 3.00
45 MUD, Show Me You're A Woman (Private Stock PVT) M 3.00
45 MUD, Shake It Down (PS, Private Stock PVT) EX 4.00
45 MUD, Lean On Me (Private Stock PVT) M 3.00
45 MUDLARKS, Lollipop (Columbia DB 4099) EX 3.00
45 IDRIS MUHAMMED, Foxhuntin' (Fantasy FTC 181, Demo) M 4.00
45 MARIA MULDAUR, Gringo En Mexico (Reprise K14392) M 4.00
45 MARIA MULDAUR, Sweet Harmony (Reprise K14425) M 4.00
45 MARIA MULDAUR, Birds Fly South (Warners K17471) M 4.00
45 MARIA MULDAUR, Tenderness (Polydor POSP 259) M 4.00
45 MUNGO JERRY, In The Summertime (PS, Dawn DNX 2502) EX 4.00
45 MUNGO JERRY, Baby Jump (PS, Dawn DNX 2505) EX 4.00
45 MUNGO JERRY, Lady Rose (PS, Dawn DNX 2510) VG 3.00
45 MUNGO JERRY, You Don't Have To Be In The Army (PS, Dawn DNX 2513) EX 4.00
45 MUNGO JERRY, Open Up (PS, Dawn DNX 2514) EX 4.00
45 MUNGO JERRY, Alright Alright Alright (PS, Dawn DNS 1037) M 3.00
45 MUNGO JERRY, Wild Love (PS, Dawn DNS 1051) M 3.00
45 MUNGO JERRY, Long Legged Woman Dressed In Black (PS, Dawn DNS 1061) M 3.00
45 MUNGO JERRY, Can't Get Over Loving You (Polydor 2058.603) EX 3.00
45 MUNGO JERRY, Hello Nadine (Polydor 2058.654) EX 3.00
45 MUNGO JERRY, Don't Let Go (Polydor 2058.759) EX 3.00
45 MUNGO JERRY, We're OK (Polydor 2058.947) M 4.00
45 JERRY MURAD'S HARMONICATS, Cherry Pink (Phillips PB 11) EX 3.00
45 JERRY MURAD'S HARMONICATS, Theme From "Hippodrome" (Phillips PB 11) EX 3.00
45 WALTER MURPHY, A 5th Of Beethoven (Private Stock PVT 164) M 4.00
45 ANN MURRAY, Snowbird (Capitol CL 15654) EX 3.00
45 ANN MURRAY, Let Me Be The One / Destiny (Capitol CL 15734) M 3.00
45 ANN MURRAY, Cotton Jenny (Capitol CL 15716) M 3.00
45 ANN MURRAY, You Needed Me (Capitol CL 16011) M 3.00
45 ANN MURRAY, Broken Hearted Me (Capitol CL 16111) M 3.00
45 ANN MURRAY, Where Do You Go To When You Dream (PS, Capitol CL 16192) M 4.00
45 PAULINE MURRAY & THE INVISIBLE GIRLS, Searching For Heaven (PS, Illusive IVE3) M 4.00
45 RUBY MURRAY, It's Love That Counts (President PT 327) EX 4.00
45 MUSCLES, Jungle Strut (EMI INT 525) EX 3.00
45 MUSICAL YOUTH, Sixteen (PS, MCA YOU 7) M 3.00
45 MUSIC FOR PLEASURE, Switchback (PS, Polydor POSP 464) M 4.00
45 MUSIC MACHINES, Music Machine (PS, Pye 7N 46199) M 6.00
45 RICHARD MYHILL, It Takes Two To Tango (Mercury TANGO 1, Rare Square disc) EX 5.00
45 BILLY MYSNER, Little Ole Rock 'n' Roll Band (Polydor 2001.286) EX 4.00
45 MYSTIC MERLIN, Just Can't Give You Up (Capitol CL 16133) EX 4.00

LATE ADDITIONS

45 GAVIN MACDONALD, Lines (Regal Zonophone RZ 3049) M 6.00
45 DUNCAN MACKAY, Sirius III Mark II (Edge 14) M 15.00
45 MAGISTRATES, Here Comes The Jungle (MGM 1425) VG 5.00
45 SIV MALMKVIST, Sermonette (Oriole CB 1486) M 12.00
45 MANFRED MANN, Sweet Pea (Fontana TF 828) EX 6.00
45 MANFRED MANN, Cock-A-Hoop (HMV POP 1225) VG 6.00
45 MANDINGO, Medicine Man (EMI 2014) M 10.00
45 MANDRAKE, Mandrake (Phillips PB 1093) EX 6.00
45 MANKIND, Dr Who (PS, Pinnacle PIN 71) EX 5.00
45 MANTOVANI, The Sound Of Music (Decca F11341) M 5.00
45 MARCELS, Blue Moon (Pye 7N 25073) EX 5.00
45 ARIF MARDIN, Theme From Brother Sun, Sister Moon (Atlantic K10309) EX 6.00
45 DEAN MARTIN, Little Ole Wine Drinker Me (Reprise K14003, Demo) EX 5.00
45 RAY MARTIN, Swedish Rhapsody (Columbia SGM 5063) EX 7.00
45 MASSIEL, La La La (Phillips BF 1667) M 6.00
45 MATTHEWS SOUTHERN COMFORT, Woodstock (Uni UNS 526) EX 4.00
45 MARY MAY, Our Day Will Come (Fontana 267266TF) VG 4.00
45 MAZE, Colour Blind (Capitol CL 15922) EX 4.00
45 DAN McCAFFERTY, Out Of Time (PS, Vertigo 6078 217) M 5.00
45 PAUL McCARTNEY, Only Love Remains (PS, Parlophone R6148) M 5.00
45 CHAS McDEVITT SKIFFLE BAND, Nancy & Chas (PS, EP, Oriole EP7002) EX 10.00
45 CHAS McDEVITT SKIFFLE BAND, Freight Train (Old Gold OG 9052) M 4.00
45 MIKE McGEAR, Leave It (PS, Warners K16446) M 7.00
45 JOHN McNALLY, Mary In The Morning (CBS 4517, Demo) M 6.00
45 SYLVIA McNEILL, Ugly Man (RCA 1922) M 5.00
45 RALPH McTELL, Streets Of London (PS, Warners K14380, Rare PS) M 5.00
45 MEDIUM WAVE BAND, Radio (Spark SRL 1117) EX 4.00
45 MELANIE, BoBo's Party (PS, Buddah 610022, French issue) EX 4.00
45 HAROLD MELVIN & THE BLUENOTES, Get Out (And Let Me Cry) (Route RT 06) EX 6.00
45 MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208) EX 6.00
45 MIKI & GRIFF, Two Little Orphans (MajorMinor 677) M 5.00
45 CHUCK MILLER, The Auctioneer (Mercury AMT 1026) EX 10.00
45 GARY MILLER, Dream Harbour (Pye 7N 15338) M 5.00
45 GLENN MILLER ORCHESTRA, Boom Shot (Top Rank JAR 114) EX 5.00
45 JODY MILLER, Queen Of The House (Capitol CL 15393) M 5.00
45 SPIKE MILLIGAN, Girl On A Pony (Warners K16240, Demo) M 5.00
45 KYLIE MINOGUE, Where Is The Feeling (Decon 21293617, Jukebox issue) EX 7.00
45 GUY MITCHELL, Singing The Blues (PS, Big Four EP 429268, foreign issue) EX 5.00
45 GUY MITCHELL, Let It Shine, Let It Shine (Phillips PB 858) EX 5.00
45 MOFUNGO, El Salvador (PS, Rough Trade RT 103) M 10.00
45 MOMENT OF TRUTH, Helplessly (Pye 7N 25679) EX 5.00
45 MONKEES, Teardrop City (RCA 1802) EX 7.00
45 MOOD MUSIC, Hanging Around (PS, EMI 5300) M 5.00
45 TIM MOORE, A Fool Like You (Mooncrest MOON 41) EX 7.00
45 JAYE P MORGAN, I Walk The Line (MGM 1093) EX 6.00
45 ENNIO MORRICONE, For A Few Dollars More (RCA 1634) EX 4.00
45 KEN MORRIS, Copper Knob (HMV POP 647) EX 4.00
45 VAN MORRISON, The Eternal Kansas City (PS, Warners K16939) EX 5.00
45 MIKE MORTON COMBINATION, Burning Bridges (Plexium PXM 19) M 8.00
45 MUFF, Hurdy Gurdy (Mother MOT 7) M 10.00
45 MARK MURPHY, Send For Me (Capitol CL 15117, Demo) M 5.00
45 MURRY THE HUMP, Cracking Up (PS, Pure 1145, Blue vinyl) M 7.00

JUST IN

45 P.P. ARNOLD, The First Cut Is The Deepest (Immediate IM 047) EX 10.00
45 BEACH BOYS, Little Deuce Coupe (PS, Capitol CL 15969) M 7.00
45 CROW, Slow Down (Stateside SS 2171) EX 6.00
45 EXCITERS, Lovers Question (Contempo CS 2010) EX 5.00
45 FRANK IFIELD, Lucky Devil (Columbia DB 4399) EX 5.00
45 MICK JAGGER, Just Another Night (PS, CBS A4722) M 5.00
45 TRACY PENDARVIS, Is It Me (London HLS 9213, Rare) VG 8.00
45 PETER & GORDON, Baby I'm Yours (Columbia DB 7729, 1st 45) EX 6.00
45 GENE PITNEY, (In The) Cold Light Of Day (Stateside SS 597, Rare) EX 7.00
45 SEARCHERS, Desdemona (RCA 2057) M 12.00
45 SWINGING BLUE JEANS, Sandy (HMV POP 1533) EX 10.00
45 MOON WILLIAMS, Everytime I Take The Time (DJM DJS 659) M 7.00
45 KENNY LYNCH, Stand By Me (HMV POP 1280) EX 5.00
45 DON THOMAS, Come On Train (PS, DJM DJS 670, Promo) M 15.00
45 NEIL SEDAKA, Bad Girl (RCA 1368) EX 10.00
45 ISLEY BROTHERS, Twist And Shout (DJM DJS 640, Promo) M 5.00
45 SECRET AFFAIR, Let Your Heart Dance (I Spy SEE3) EX 5.00
45 GENO WASHINGTON & RAM JAM BAND, Love Me Love Me (DJM DJS 642, Demo) M 6.00
45 BEATLES, Rock And Roll Music (PS, Apple AP 4061, Japanese issue EP) M 30.00
45 WHO, Summertime Blues (PS, Polydor DP 1737, Japanese issue) M 20.00
45 CREAM, White Room (PS, Polydor DP 1601, Japanese issue) M 20.00
45 SYMPOSIUM, Average Man (PS, Infectious Records INFECT 525) M 4.00
45 SYMPOSIUM, Drink The Sunshine (PS, Infectious Records INFECT 305) M 4.00

45	BIS, Everybody Thinks They're Going To Get Theirs (PS, Wiiija WIJ69X)	M	4.00
45	MORRISEY MULLEN, Blade Runner (PS, Beggars Banquet BEG 87)	M	5.00

GREATS AND GENERAL

Write to: RODNEY TIGHE, 72 ORIEL ROAD, DAVENTRY, NORTHANTS., NN11 4SP. Tel: 07960 219456. P&P included.

7"	KATE BUSH, Running Up That Hill (Rare GF PS)	M/M	15.00
7"	KATE BUSH, This Woman's Work (Rare Pic disc)	M/M	15.00
7"	KATE BUSH, Love And Anger (GF PS)	M/M	10.00
7"	DAVID BOWIE, Space Oddity (50th Box Set + Print + Poster)	M/M	15.00
7"	DAVID BOWIE, Golden Years (Pic disc)	M/M	10.00
7"	DAVID BOWIE, Heroes (40th Pic disc)	M/M	10.00
12"	DAVID BOWIE, Brilliant Adventure EP (PS)	M/M	10.00
12"	DAVID BOWIE, Dead Man Walking (Promo)	M/M	10.00
12"	U2, Beautiful Day (White label Promo)	M/M	10.00
12"	MADONNA, Live A Prayer (Pic disc)	M/M	10.00
12"	MADONNA, Causing A Commotion (Pic disc)	M/M	10.00
12"	DEBBIE HARRY, Kissing (Rare Pic disc)	M/M	10.00
LP	DAVID BOWIE, Low (46th Ltd. Orange vinyl)	M/M	25.00
LP	CRANBERRIES, In The End (Ltd. Ed. Pic disc)	M/M	15.00

RARE REISSUES FOR EVERYONE

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, SCOTLAND, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before, or 07776 264004 if problems with landline. Please leave your CONTACT NUMBER with any message NO TEXTS. P&P extra. 1 LP £4.00 + £5.00 for up to 4 SINGLE LPs. Doubles =2LPs Triples =3 (Special delivery/ insurance extra). BUY 3 for Free UK P&P (Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. Postage at cost) WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. COLLECTIONS ALSO BOUGHT. * = more by artist. All Plus Post & Packing. Or BUY ANY 3 or more for FREE UK P&P.

NEW TITLES AND RESTOCKS JUST IN FOR AUGUST

All Plus Post & Packing. Or BUY ANY 3 or more for FREE UK P&P.

BLODWYN PIG, Ahead Rings Out (2018 Remastered issue, Chrysalis)	NEW	23.99
CHICKEN SHACK, Unlucky Boy (From 1973, Transparent "Beer" Vinyl, Klimt)	NEW	17.99
AYNSLEY DUNBAR RETALIATION, The Aynsley Dunbar Retaliation (From 1968, Not Bad Records)	NEW	21.99
AYNSLEY DUNBAR RETALIATION, Remains To Be Heard (From 1970, Not Bad Records)	NEW	21.99
KING CRIMSON, Islands (From 1971, Panegyric 200g)	NEW	20.99
PINK FAIRIES, Never Never Land (Floating World Records)	NEW	19.99
SEEDS, Web Of Sound (Deluxe Double, Incl. LP of Bonus Trks, G.N.P Crescendo, 2 x 180g)	NEW	24.99
TREES, The Garden Of Jane Delawney (From 1970, Their 1st LP, Earth Records, White vinyl)	NEW	23.99
TREES, On The Shore (Their Rare 2nd LP, Earth Records White Vinyl)	NEW	23.99

ALSO IN STOCK NOW

AC/DC, Live At The Old Waldorf, San Francisco Sept 3rd 1977 (DOL 180g Coloured vinyl)	NEW	15.99
ANIMALS, Animal Tracks (+6 Bonus Tracks, Audio Clarity, Last Copy! Reduced to Clear)	NEW	14.99
ATTACK, Final Daze (DOL 180g)	NEW	18.99
ATOMIC ROOSTER, On Air - Live At The BBC And Other Transmissions (Dbl., Repertoire 2x180g White vinyl)	NEW	27.99
KEVIN AYERS, Joy Of A Toy (Music On Vinyl 180g)	NEW	23.99
JEFF BECK AND THE YARDBIRDS, I Ain't Done Wrong (Pic Disc, Last Copy!! Reduced to Clear)	NEW	14.99
BLACK WIDOW, Black Widow (From 1970, Repertoire 180g)	NEW	22.99
BRAINTICKET, Psychonaut (From 1972, Lilith 180g, Clear vinyl)	NEW	21.99
ROBERT CALVERT, Freq (From 1984 +2 Bonus Tracks, Tiger Bay 180g)	NEW	15.99
CANNED HEAT, Vintage (From 1970 +1 Bonus Track, DOL 180g)	NEW	17.99
CHICKEN SHACK, BBC Sessions Aeolian Hall April 14th 1969 (Clear vinyl in Clear sleeve + Insert)	NEW	20.99
CLARK-HUTCHINSON, A=MH2 (Deluxe Double Incl Bonus LP Rec. March 1969, Tiger Bay 2 x 180g)	NEW	21.99
CLIMAX BLUES BAND, Plays On (From 1970 + 3 Bonus Trks, Tiger Bay 180g)	NEW	16.99
CLUSTER, Zuckerziet (From 1974 + Bonus CD of LP, Lilith 180g)	NEW	23.99
C.M.U (CONTEMPORARY MUSIC UNIT), Open Spaces (1971 Rarity, Tiger Bay 180g)	NEW	16.99
MIKE COOPER, Oh Really!? (Rare 1969 Blues, Trading Places)	NEW	15.99
EMMET SPICELAND, The First (From 1968, Trading Places)	NEW	15.99
EVENSONG, Evensong (Singer/Songwriter Duo from 1973, 180g Grn vinyl)	NEW	23.99
FAUST, Faust (Their 1st LP) Replica Clear Vinyl in Printed Sleeve + Clear Insert. Lilith 180g)	NEW	19.99
GILES, GILES & FRIPP, The Cheerful Insanity of... (Cherry Red)	NEW	21.99
GOLIATH, Goliath (1970 USA Hard Rock, Out-Sider)	NEW	23.99
PETER GREEN, The End Of The Game (From 1970, Klimt 180g White vinyl)	NEW	17.99
HEAD MACHINE, Orgasm (From 1970, Trading Places)	NEW	19.99
HERON, Heron (From 1971, Trading Places)	NEW	19.99
KING CRIMSON, In The Court Of The Crimson King (Panegyric 200g)	NEW	20.99
KING CRIMSON, Lizard (Panegyric 200g)	NEW	20.99
HARVEY MANDEL, Baby Batter (From 1971, Tiger Bay)	NEW	16.99
MIGHTY BABY, Mighty Baby (Trading Places)	NEW	19.99
MOURNING PHASE, Mourning Phase (From 1971, Seelie Court)	NEW	22.99
OPEN MIND, The Open Mind (+4 Bonus Trks, Transparent 'Beer' vinyl, Klimt)	NEW	18.99
PINK FLOYD, BBC Live July 16th, 1970, Paris Cinema (Blue/Green/Yellow vinyl in Clear Wallet + Insert)	NEW	19.99
PLEASE, Circus Days (Previously Unreleased from 1967-69, 180g)	NEW	21.99
QUICKSILVER MESSENGER SERVICE, Happy Trails (From 1969)	NEW	21.99
SALEM MASS, Witch Burning (Rare 1971 US Psych / Prog, Guerszen)	NEW	23.99
SIREN, Siren (From 1969, Bonfire Records)	NEW	22.99
GILLY SMYTH, Mother (From 1978 for all Gong Fans, Trading Places)	NEW	19.99
SPIROGYRA, Bells, Boots and Shambles (1973 Super Rarity, Phosphorescent Grn vinyl, Klimt)	NEW	18.99
SPOOKY TOOTH, It's All About (+3 Bonus Tracks, Audio Clarity)	NEW	18.99
STONE THE CROWS, Stones The Crows (Their 1970 1st LP + insert, Repertoire 180g)	NEW	23.99
STONE THE CROWS, Ode To John Law (Their 2nd LP + Ins, Repertoire 180g)	NEW	23.99
TEAR GAS, Piggy Go Better (From 1970, their 1st LP, Trading Places)	NEW	19.99
THEM, In Reality (From 1971, Klimt)	NEW	17.99
THIRD EAR BAND, The Magus (From 1972, their missing 4th album, Tiger Bay 180g)	NEW	17.99
VELVET UNDERGROUND, White Light/White Heat (Clear Purple vinyl, Vinyl Lovers)	NEW	20.99
WEB, Fully Interlocking (From 1968, Tiger Bay 180g)	NEW	17.99
WRITING ON THE WALL, The Power Of The Picks (+ Bonus 12" EP, 2 x 180g)	NEW	22.99
ZAKARIAS, Zakarias (From 1971, Deluxe Tapestry 180g)	NEW	23.99
ZEPHYR, Zephyr (Green Vinyl, Cleopatra)	NEW	18.99
ZIOR, Zior (1971 Rare Prog, Trading Places)	NEW	19.99

LOTS MORE TITLES. SEND 2 x 1st Class Stamps for Catalogue.

SOMETHING FOR EVERYONE £2.50 LP SALE

Write to: COLIN WILKINSON "TORLAND", KNOCKANDO, ABERLOUR, AB38 7RX, SCOTLAND. Tel: 01340 810506 after 6pm. Answer machine before. UK P&P extra 1 LP £4.00 or £5.00 for up to 4 Single LPs. Doubles =2LPs Triples =3. Overseas postage at cost (Special delivery/insurance extra). Overseas customers please note we accept WESTERN UNION, MONEYGRAM, or STERLING. NO OTHER CURRENCY. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. Ring to reserve or give alternatives if writing. MINIMUM ORDER FROM THIS ADVERT IS 2 x LPs. All Records EX/EX unless otherwise stated. Lesser grade by record.

£2.50 SALE £2.50 SALE £2.50 SALE

If Ordering by Post Without Reserving Your Choice First Please Give A List of Alternatives as stock is changing rapidly.

BULK OFFERS

ANY 6 for £21.00 including UK P&P.

ANY 12 for £40.00 including UK P&P.

ANY 24 for £75.00 including UK P&P.

10CC: Live and Let Live (Dbl.); Bloody Tourists; How Dare You, The Original Soundtrack.

ABBA: Greatest Hits (disc VG); Arrival; Voulez Vous; ABBA (1st LP).

JOAN ARMATRADING: Walking Under Ladders; Me Myself, I; Joan Armatrading; Show Some Emotion; Back To The Night.

BANGLES: Everything; Different Light.

TONY BANKS: Soundtracks; A Curious Feeling.

JOHN BARRY: Billy (Original Cast Recording), The Last Valley (Original Film Soundtrack).

BEE GEES: Best of Bee Gees; Massachusetts; Don't Forget To Remember (Dbl.); I've Gotta Get A Message To You; Bee Gees Greats.

PAT BENETAR: Tropico; Wide Awake In Dreamland.

BIG COUNTRY: The Crossing; Steel Town.

BREAD: The Best Of Bread; The Sound Of Bread.

ELKIE BROOKS: Pearls II; Two Days Away; No More The Fool.

JACKSON BROWNE: Lawyers In Love; Hold Out; The Pretender (cover VG).

CARPENTERS: Now & Then; Passage; Close To You.

CLANNAD: Macalla (cover VG); The Collection; Legend.

ERIC CLAPTON: Another Ticket; August (sticker mk on cvr); The Cream of...; 461 Ocean Boulevard.

JUDY COLLINS: Whales & Nightingales; Wildflowers.

PHIL COLLINS: Hello I Must Be Going; No Jacket Required; But Seriously.

CHRIS DE BURGH: Into The Light; Far Beyond These Castle Walls; Man on the Line; Spanish Train & Other Stories; Best Moves.

DR. HOOK: Rising; Players in the Dark; A Little Bit More.

ELECTRIC LIGHT ORCHESTRA: Discovery; Xanadu (from Orig. Motion Pic Soundtrack).

EURYTHMICS: Revenge; Be Yourself Tonight; Savage.

EVERLY BROTHERS: Living Legends; Golden Hits of; Walk Right Back with; Very Best Of; Golden Hits.

ANDY FAIRWEATHER LOW: Be Bop 'n' Holla (sticker mk on cvr); Spider Jiving.

FASHION: Fabrique; Twilight Of Idols.

WILTON FELDER: Inherit The Wind; We All Have A Star.

BRYAN FERRY: Boys & Girls; In Your Mind; Another Time Another Place; Let's Stick Together.

ARETHA FRANKLIN: Who's Zoomin' Who?; Aretha.

GLORIA GAYNOR: Never Can Say Goodbye; Love Tracks; Experience.

GENESIS: Genesis; Invisible Touch; Duke.

GO WEST: Go West; Bangs & Crashes (Dbl.).

STEFAN GROSSMAN: Those Pleasant Days; Yazoo Basin Boogie.

BRYN HAWORTH: Grand Arrival; Keep The Ball Rolling.

JUSTIN HAYWARD: Song Writer; with JOHN LODGE Blue Jays.

MURRAY HEAD: Sooner Or Later; Say It Ain't So.

HEART: Brigade; Heart; Bad Animals.

RUPERT HINE: Wildest Wish to Fly; Immunity.

JEAN MICHEL JARRE: The Essential; Rendezvous; Magnetic Fields.

BILLY JOEL: An Innocent Man; 52nd Street.

ELTON JOHN: Breaking Hearts; Victim of Love; Ice On Fire; Elton John; Greatest Hits; Sleeping With the Past.

JUDDS: Give A Little Love; Why Not Me.

EARL KLUGH: Dream Come True; Crazy For You.

GLADYS KNIGHT & PIPS: The One & Only; I Feel A Song; Good Woman.

DAVID KNOPFLER: Cut The Wire; Release.

LEVEL 42: Staring at the Sun; World Machine; Running In The Family; The Pursuit Of Accidents; Level 42.

LITTLE RIVER BAND: Sleeper Catcher; After Hours; Get Lucky; Time Exposure.

LIVING IN A BOX: Living in A Box, The Debut Album.

DON McLEAN: Tapestry; Homeless Brother; Chain Lightening; Don McLean.

OLIVIA NEWTON-JOHN: Greatest Hits; O N J.

NIGHT RANGER: 7 Wishes; Big Life.

BILLY OCEAN: Love Zone; Suddenly.

MIKE OLDFIELD: Ommadawn; Five Miles Out; Hergest Ridge; Platinum; Tubular Bells.

ROBERT PALMER: Heavy Nova; Double Fun; Riptide.

CARL PERKINS: Ol' Blue Suede's Back; Tribute To Rock And Roll; Original Hits.

POINTER SISTERS: That's A Plenty; Pointer Sisters Break Out (disc EX-); Steppin'

ALAN PRICE: Between Today & Yesterday; Metropolitan Man.

GERRY RAFFERTY: Night Owl; City To City.

CHRIS REA: Dancing With Strangers; Shamrock Diaries; Best of; New Light Through Old Window.

CLIFF RICHARD: Now You See Me, Now You Don't; It'll Be Me; I'm No Hero; The Young; Cliff's Hit Album; Rock 'n' Roll Juvenile; Cliff; How Wonderful To Know; Good News.

MARTY ROBBINS: Devil Woman; The Drifter; More Greatest Hits.

DIANA ROSS: An Evening With; Last Time I Saw Him; Last Time I Saw Her; Diana; Swept Away.

SCREAMING BLUE MESSIAHS: Gun Shy; Good & Gone.

MICHELLE SHOCKED: Short Sharp Shocked; Captain Swing.

SHOWADDYWADDY: Showaddywaddy; Greatest Hits.

SIMON & GARFUNKEL: Greatest Hits; The Simon & Garfunkel Collection; Book Ends; Bridge Over Troubled Water; Parsley, Sage, Rosemary & Thyme.

SPANDAU BALLET: Parade; True.

RICK SPRINGFIELD: Working Class Dog; Hard To Hold; Living In Oz; Tao.

STEELEYE SPAN: Original Masters; All Around My Hat (disc VG); Parcel Of Rogues.

ROD STEWART: Blonds Have More Fun; Sing It Again Rod; Atlantic Crossing; Greatest Hits; Smiler.

THOMPSON TWINS: Into the Gap; A Product Of...

TOMITA: Snowflakes Are Dancing; Pictures At An Exhibition.

BERNIE TORMÉ: Electric Gypsies; Live.

VANGELIS: Best Of; China; Mask; Chariots Of Fire: Music From The Original Soundtrack; Albedo 0.39.

SUZANNE VEGA: Suzanne Vega; Solitude Standing.

RICK WAKEMAN: Myths & Legends Of King Arthur & The Knights of The Round Table; 1984 (disc EX-); Six Wives Of Henry VIII.

GROVER WASHINGTON JR.: Mister Magic; Skylarkin'; Come Morning; Inside Moves; Reed Seed.

KIM WILDE: Close; Love Moves; Teases & Dares.

STEVE WINWOOD: Chronicles; Talking Back To The Night, Arc Of A Diver.

YES: Close To The Edge (Disc EX-); Going For The One.

PAUL YOUNG: The Secret of Association; No Parlez; From Time To Time.

LOTS MORE IN STOCK. SEND 2 X 1st class stamps for full list.

MINIMUM ORDER FROM THIS LIST 2 x LPs

BULK OFFERS

ANY 6 for £21.00 including UK P&P. ANY 12 for £40.00 including UK P&P. ANY 24 for £75.00 including UK P&P.

If ordering by Post without reserving your choice first please give a list of alternatives as stock is changing rapidly. COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, AB38 7RX.

Telephone 01340 810506.

SET SALE VINYL & PROGRAMMES

Write to: MIKE WORRALL, 15 WOODCOTE GREEN, DOWNLEY, HIGH WYCOMBE HP13 5UN; Tel: 07778 425787. Email: infor@tiscali.co.uk. P&P: LPs £4.00, 45s £1.80, Other items on request. Graded sleeve / record.

45	JACKIE deSHANNON, When You Walk In The Room (Liberty LIB 55645)	EX	10.00
45	EPISODE SIX, Morning Dew (Pye 7N 17330)	EX	10.00
45	CHRIS FARLOWE, Handbags And Glad Rags (Immediate IM 065)	EX	7.00
45	TIM HARDIN, Lady Came From Baltimore (Verve VS 1511)	EX	7.00
45	JETHRO TULL, Love Story (Island WIP 6048)	EX	7.00
45	TOMMY McLAIN, Sweet Dreams (London HL10065)	EX	7.00
45	ROY ORBISON, Blue Angel (London HLU 9207)	EX	7.00
45	ROLLING STONES, I Wanna Be Your Man/Stoned (Decca F11764)	EX	12.00
45	ROLLING STONES, It's All Over Now (Decca F11934)	EX	8.00
45	RONNY & THE DAYTONAS, G.T.O. (Stateside SS333)	EX	15.00
45	STEPPENWOLF, Born To be Wild (Stateside 8017)	EX	10.00
45	MARY WELLS, My Guy (Stateside 288)	EX	8.00
EP	DAVID BOWIE, Bowie 65! (Parlophone GEP 8968, Sealed copy)	M	9.00
EP	HERMAN'S HERMITS, Heartbeat (Australian Columbia 70103)	EX	15.00
EP	ROLLING STONES, Got Live If You Want It! (Decca DFE 8620)	EX	8.00
PRO	1962 ACKER BILK, Programme (date written on cover)	EX	11.00
PRO	1963 JESS CONRA / TORNADOS / EDEN KANE, Programme (date written on cover)	EX	12.00
PRO	1960 CRAIG DOUGLAS, Programme (date written on cover)	EX	11.00
PRO	1960 JIMMY JONES, Programme (date written on cover)	EX	12.00
PRO	1963 BRENDA LEE / TONY SHERIDAN, Prog (date written on cover)	EX	12.00
PRO	1965 MODERN JAZZ QUARTET, Programme	EX	12.00
PRO	1962 GEORGE SHEARING / JOE WILLIAMS, Prog (date written on cover)	EX	12.00
PRO	1962 BOBBY VEE MEETS THE CRICKETS, Prog (date written on cover)	EX	13.00
2LP	SYD BARRETT, The Madcap Laughs / Barrett (Harvest SHDW 404)	AllEX	25.00
LP	DAVID BOWIE, Scary Monsters (Canadian RCA AQLI 3647 + Inner)	EX/EX	18.00
LP	EDDIE COCHRAN, Singin' To My Baby (HAU2093, name on bk cvr)	VG/EX	50.00
LP	EDDIE COCHRAN, Cherished Memories (Liberty 1109	VG/EX	40.00
LP	DIXIE BELLES, Down At Papa Joe's (London 8152)	VG/EX	15.00
LP	GRYPHON, Gryphon (Transatlantic TRA 262)	EX/EX	20.00
3LP	JIMI HENDRIX, Live At The Fillmore East (MCA 3-11931 + Booklet)	AllEX	25.00
LP	MOTT THE HOOPLE, Same (Island ILPS 9108, "White I" label)	EX/EX	50.00
LP	MOTT THE HOOPLE, Wild Life (Island ILPS 9144)	EX/EX	30.00
LP	MOTT THE HOOPLE, Brain Capers (Island ILPS 9178)	EX/EX	22.00
LP	MOTT THE HOOPLE, "The Hoople" (CBS 69062 + insert)	EX/EX	22.00
LP	PENTANGLE, Cruel Sister (Transatlantic TRA 228)	EX/EX	15.00
LP	PINK FLOYD, Meddle (Harvest 795, textured sleeve)	EX/EX	22.00
LP	PINK FLOYD, Dark Side Of The Moon (Harvest SHVL 804 + 2 Posters & Postcards)	AllEX	22.00
LP	ROLLING STONES, Still Life (Ltd. Ed. Pic disc, CUNP39115)	EX/EX	20.00
2LP	ROLLING STONES, Stones Story (Dutch Decca 9286126 +Booklet)	AllEX	20.00
LP	ROLLING STONES, Emotional Rescue (German C064-63774 + Poster)	AllEX	15.00
LP	SHIRELLES, Remember When, Volume 1 (Wand WCS 1009)	EX/EX	10.00
LP	GENE VINCENT, Crazy Times! (Capitol T1342, name written on cover)	VG/EX	30.00
LP	THE WHO, Meaty Beaty Big And Bouncy (USA Decca DL 79184)	EX/EX	15.00

CLASSIFIEDS... CLASSIFIEDS...

MUSIC PAPERS & MAGAZINES FOR SALE & WANTED

Thousands available. Let us know who you are interested in and we can send appropriate lists. Backnumbers 4 Charnwood Avenue London, SW19 3EJ. clive@backnumbers.co uk

CD and DVD SEARCH SERVICE

Are you struggling to find an album, single or just one song? Looking fo a film or TV show on DVD and unable to find it? Then et us know and we will see if we can help, like we have done for many previous customers. Please send Wants Lists with SAE to: CD/DVD Search 12 Paxfords, Basildon, Essex SS15 6SQ. libertystar@gmx com

RECKLESS RECORDS

We buy and sell vinyl and CD collections. Rock, Indie, Soul Dance, Jazz, Blues, Reggae and more. 30 Berwick Street, London W1F 8RH (020) 7437 4271. E mail: recklessrecordsuk@gmail com

MOTOWN FOR SALE

For sale: ove x250 Motown 12th singles (mostly USA). £600 or n/o Contact: Trevor 01604 450092

SUPERB POP/FILM/CELEBRITY CUTTINGS PACKS

Huge stock of Pop/Film/Celebrity cuttings packs available – state wants. Follow-up service provided. State interests, send SAE to: Cuttings, 12 Cottenham Park Road, Wimbledon, London SW20 0RZ. Mail order only

CASH PAID FOR MUSIC PAPERS/MAGS

1950s-1980s Clive.whichelow@gmail.com or 4 Charnwood Avenue, London SW19 3EJ

RECORDS & CDS WANTED & VINTAGE HI-FI

For cash. All types: classical, reggae, jazz, rock prog 60s, 70s LPs, 45s Any amount will pick up throughout UK. E-mail: dav s tephen5000@yahoo.com Tel: (01903) 750932. Mob: (0796) 954 0012.

ELVIS WANTED

ELVIS PRESLEY RECORD COLLECTIONS ELVIS DEMOs - HMV - LPs - EPs - SINGLES. FOREIGN PRESSINGS ALL ORIGINALS. WHOLE COLLECTIONS BOUGHT. Call Paul on 07905536541 email headhunter5469@yahoo com

RARE? DISCOVERED? WEIRD?

Got a valuab e, s range or simply bizarre record that simply has to be seen? Ma l RC at: paul lester@metropolis co.uk

LEEDS RECORD FAIR

Leeds Record Fair, (indoor) Kirkgate Market LS2 7HY Every 2nd Saturday of the month. www.leedsrecordfair.com

MUSIC BOOKS FOR SALE

Spenwood Books is Britain's newest music book publisher. Check out our titles at spenwoodbooks com or email richard@spenwoodbooks.com for more info

JIMMY PAGE

Both Jimmy Page Genesis Pub ications DELUXE edition Books.Both books are numbered 33 of 350. To be sold as a pair.ONLY opened to have photograph taken. Never read or f icked through. PRISTINE COND TION. Please telephone Darren on 07804528615 Serious offers only

RC BACK ISSUES

Record C llector magazines for sale in excellent condition many rare or un-opened. Issue 47 July 1983 to Issue 419 Oct 2013 397 in 13/A4 boxes. Any offers considered collect from Brentwood ring Su on 07903 558402

BEATIN RHYTHM

Purveyors of Sweet Soul Music Since 1988 Open Wednesday to Sunday 10.30 - 17.00 Bank House Studios, Warwick St, Prestwich, Manchester M25 3HN Website: www.beat n hythm.com Tel. 0161 773 1589

Q MAGAZINES FOR SALE

Qty 170 + copies dated 2019- 2000 inc. - Most years complete. Can split collection by year only, or sensible offers for whole package. Ave age condition. Buyer collects from Surrey/south London area. Contact: sghouse@btinternet.com

SOUNDTRACKS FOR SALE

Collector selling soundtrack LPs & CDs. Some factory-sealed & unplayed. Also, Nostalgia and Easy Listening. For lists email Malwellit@hotmail.co.uk

YORK RECORD FAIR

York Racecourse – Knavesmire Stand (10am-5pm) Saturday 5th November. Details: 07896 713988 info@yorkrecordfair.com

RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

PRE-ORDER TODAY!

NEW EDITION – EXCLUSIVE OFFER

ORDER NOW AND GET IT TWO MONTHS BEFORE ANYONE ELSE

The eagerly awaited and completely updated 17th edition of our legendary guide to collectable music will be hitting the shops in October, priced at £35.00. As a loyal and valued *Record Collector* reader you can get it direct from us NOW for just £31.50 incl. P&P

Also available exclusively from us and nowhere else is the beautiful, limited edition hardback, signed by the editor, Ian Shirley, and yours for just £50.00 incl. P&P.

Softback Price
UK: **£31.50** EU: **£39.99** ROW: **£54.00**

Hardback Price
UK: **£50.00** EU: **£60.99** ROW: **£62.99**

***Order before October 3**
Dispatch commences August 15

PRE-ORDER TODAY

shop.recordcollectormag.com subscriptions@metropolis.co.uk

Lives

Elton: jubilant about his new "godlike" status

Elton John
London Hyde Park
24/6/22
The long and winding *Farewell Yellow Brick Road* tour hit sunny London in flamboyant, celebratory fashion. Elton, 75, the biggest-selling living solo artist, hosted a garden party in sparkling white dinner suit and dazzling spectacles, sat at the grand piano for a home run of Bennie And The Jets, Philadelphia Freedom and I Guess That's Why They Call It The Blues. He remembered departed friends, dedicating Border Song to Aretha Franklin and Don't Let The Sun Go Down On Me to George Michael. His consummate six-piece, including drummer Nigel Olson, guitarist Davey Johnstone and percussionist Ray Cooper, launched Rocket Man into the stratosphere, and Candle In The Wind started a rather melancholy run of Sad Songs before Elton ignited a blazing The Bitch Is Back, I'm Still Standing, Crocodile Rock and knockout Saturday's Alright For Fighting. He returned for encores of the disco-flavoured Cold Heart and sublime Your Song and Goodbye Yellow Brick Road, Elton amusingly leaving on a stairlift. A godlike performance from Captain Fantastic. *Mark Taylor*

Jazz A Vienne
Vienne Amphitheatre, France
11-13/7/22
George Benson, in vibrant magenta jacket, was speechless before an 8,000-strong crowd in a near-vertical Roman amphitheatre. Beneath a picturesque chapel, it was impossible not to gasp at the giant stage under a 36C setting sun. Following a screaming-guitar set by Cory Wong, Benson smooched through Give Me The Night, Feel Like Making Love and many more, his sublime band including guitarist/composer Michael O'Neill. Next day, after a near-prog rock explosion by saxist Thomas De Pourquery, and the avant garde Supersonic, Herbie Hancock – 82 – led a 90-minute stream of consciousness. Swivelling between keyboards, he played subtle jazz, the epic Come Running To Me with vocoder vocals, and strode about, toting his keytar. Lastly, Fred Wesley (James Brown trombonist), and three horns, nodded to his Parliament/Funkadelic years before the blistering finish of Brown's House Party. The finale to sunrise featured everyone from wild Brazilian chanteuse, Flavia Coelho, to young Brit collective, Nubiyan Twist. Hot stuff. *Nick Dalton*

The Selecter
Brighton St Peter's Church
29/7/22
Dakka Skanks got the crowd moving with their reggae sounds before The Selecter's 90-minute set of Two Tone classics. The ever-energetic Pauline Black beamed throughout, a rare outing for The Whisper preceding Celebrate The Bullet, prior to the reissue of its parent album this autumn. Following usual encore, Too Much Pressure, Pauline reminisced about the *Two Tone Tour* and led the band in a finale of Madness, filling us with gladness. *Peter Waymont*

Peter Hook & The Light
London Brixton O_2 Academy
10/7/22
Re-ordering his musical history in this Brixton hacienda, Hook did a decent turn as singer and an even better one as bassist, journeying back to classic JD/NO numbers. With an extra bassist at his side, resulting in a sludgy bottom-heavy sound, Hook's vocals didn't always cut the mustard. But the legacy was what mattered most to everyone in the heaving hall. A 33-song set covered the Joy Division albums and Hook's pick of New Order songs, and brought player and audience closer than ever. Standouts – Regret, Crystal, Temptation, She's Lost Control and Atrocity Exhibition – were eclipsed by finale, Love Will Tear Us Apart. *Paul Davies*

The Beat
Brighton Concorde 2
14/7/22
The Beat breezed into a balmy Brighton on their 40th anniversary tour and got everyone sweating. Toaster, Antonee First Class, and original guitarist/songwriter, Dave Wakeling, oversaw a set comprising most of *I Just Can't Stop It*, plus the hits, and choice covers. The crowd skanked and sang along as Wakeling maintained humorous banter throughout. The final song was Jackpot and the sell-out crowd went home happy. *Peter Waymont*

Ms Amy Birks
London Camden Green Note
19/7/22
While many artists are nominated as the next Kate Bush, with her dreamy, lush tapestry of folk, prog, pastoral soundscapes and ethereal lyrics, Ms Amy Birks is head and shoulders above her rival claimants. Premiering songs from her second solo album, *In Our Souls*, including the transcendent title track and Hold On, she opened with Molehill, from her time in The Beatrix Players. However, it was her gilt-edged poetic compositions, Jamaica Inn, All The Fault Of The Lady Anne, and Catherine – a paean to Henry VIII's first wife – that fired the imagination and captured hearts in a quite spellbound audience. A stirring opening slot by ex-The Enid's That Joe Payne set up one magical evening. *Paul Davies*

Swing Unlimited Big Band
Eastleigh Concorde
20/7/22
The clue's in the name, and no limits to the versatility of this 17-piece. Trumpets, saxophones, trombones, guitars, keyboards and drums collided beautifully as the pages were turned on the Great American Songbook. A stylish big band treatment of chart toppers from 1920 to 1950 included drummer Buddy Rich's Love For Sale, and Tom Vallely's rip-roaring interpretation of the Cole Porter classic. SUBB bandleader, Pat Peiro (vocals/trumpet), provided entertaining continuity over two fast-moving sets, switching effortlessly from trumpet to vocals on Cole Porter's I Get A Kick Out Of You, and getting the audience leaping from their seats with Paul Anka's Jump. Sharing vocals was Karen Pitt, who, as well as playing tenor sax, delivered gems like This Can't Be Love, The Very Thought Of You and Cheek To Cheek. *Duncan Eaton*

Standout collectable: SUBB 6 CD, £5

Thank God For Nashville
London Camden Green Note
30/5/22
A sneak preview in a rather cosy club of a soon-to-be national musical production, this delivered the necessary honky-tonk vibes for a classy show in the making. With established Nashville artist, Jason Herndon, playing the part of a washed-up country-rocker, the magnificent Charlotte Henry as his ex-, and country chanteuse Bella Morgan, the chemistry sizzled, as they narrated their stories of heartbreak in song, including Honey and King Of Love. TJ Walker and Connie Jackson backed the main performers, supported by guitarist Max Milligan. With former Chrysalis label boss, Chris Wright, attending, and original tunes by Stuart Brayson, it looks set to be a musical winner. *Paul Davies*

Nine Below Zero, Wilko Johnson
Brighton St Peter's Church
30/7/22
You know what you're getting with a Wilko show – *that* guitar sound, sideways moves across the stage, Norman Watt-Roy, Dylan Howe, etc. A handful of Dr Feelgood tunes got the best reaction, but it was the R&B/Motown of the preceding Nine Below Zero that was most exciting. Centred around Dennis Greaves and Mark Feltham, keyboardist Charlie Austen took on the occasional lead vocal, while ex-The Style Council bassist Anthony Harty was the anchor. After 45 minutes, they launched into 11+11, and we wished that they'd entertained us for much longer. *Peter Waymont*

Transatlantic
London Kentish Town O_2 Forum
27/7/22
Four exceptional musicians orbited each other and delivered a cosmic concert experience to a packed-out venue. Playing the entirety of *The Absolute Universe*, plus judicious selections from their three other original studio albums, the audience were held firmly in grip. Each performer had the latitude to display their instrumental prowess, Marillion's Pete Trewavas' bass never sounding so strong and bold, while the exceptional Mike Portnoy's regular dropping of drumsticks added to the fun. Neil Morse and Roine Stolt shone like intense musical suns throughout a near three-hour prog masterclass. *Paul Davies*

Richard Dawson & Circle
Edinburgh Summerhall
13/7/22
Few would've guessed that Geordie singer-songwriter Richard Dawson's next move would be teaming up with Finnish prog-metal behemoths, Circle. But the unlikely combination on paper made perfect sense on last year's wonderful *Henki*, and

even more so in the flesh. Sound problems were dealt with by attacking the material with volume and gusto, Dawson clearly relishing the chance to (literally) let his hair down and unleash his inner metaller. They finished with a near 10-minute, krautock-inspired cover of Martha & The Muffins' Echo Beach, another example of something unexpected that emphatically works. A triumph. *Jamie Atkins*

Bluedot Festival
Jodrell Bank, Cheshire
21-24/7/22
The fifth iteration of the festival where space and science set up camp aside music saw a Covid-delayed glorious Friday fusion of post-rock and richly-crafted verse courtesy of poet laureate Simon Armitage's band, LYR. Over a rain-lashed weekend, the field resounded with exhilarating genre cross-pollinations from Anna Meredith, A Certain Ratio's eclectic feel-good vibes, and a chirpy Sea Power, blasting bangers old and new. Groove Armada's headline set, closed by a ground-shaking Superstylin', could've been powered by crowd dancing alone. Mogwai, on Saturday, mesmerised with haunting soundscapes and crashing riffs, as monumental as the Lovell telescope dish-screen featuring pulsating projections. Stars of the Nebula stage included WH Lung, all bounding new wave intensity, and bookish indie experimentalists, Seven Seals. Porridge Radio switched on the firepower before The Overload and everyone cramming in to catch lauded Leeds lads, Yard Act. As for astronaut Tim Peake, in the science arena, ironically, there wasn't enough space. Staging problems worsened with Sunday headliner, Björk. Accompanied by the Hallé Orchestra, dressed as an alien bug, she delivered a beautifully intimate performance, though the delicacy was hard to appreciate if you weren't at the front. Still, Björk and *Bluedot* were amazing. *Alix Buscovic*

Christina Aguilera
Liverpool MS Box Arena
5/8/22
A full house witnessed all the hits, including Dirty, Ain't No Other Man and Genie In A Bottle, plus songs from Christina's new Spanish-language *Aguilera*. The 41-year-old singer had the crowd singing every word with her, many dressed in party clothes from the 00s, dancing in the isles despite the attentions of Security. Lady Marmalade sent the masses wild and was followed by powerful ballad, Beautiful. Several costume changes saw her dancers provide great routines and T-shirts launched into the crowd. When she returned, Christina revealed that she'll be recording an English-language album soon, while two fans engaged in a wedding proposal onstage. A great night of partying R&B. *Steve Goudie*

Christina Aguilera: Spanish for "eyrie", don't you know

Photos (Christina Aguilera, Elton John) Steve Goudie

Hampton Court Palace Festival
East Molesey
9-25/6/22
A series of picnic concerts, on the East Front Gardens or State Apartments' Tudor forecourt at Hampton Court Palace, over 10 sunny evenings, were fit for a king. UB40 Featuring Ali Campbell opened with their biggest hits, such as Kingston Town and Cherry Oh Baby, plus a reggae-flavoured Purple Rain. Tribute was paid to Astro with a rousing take on Red Red Wine. Elbow's two-night stand revealed their expansive indie-prog yearnings, brought to life by the warm humour of frontman Guy Garvey. McFly rocked out with the best of them, offering a platter of cheery bubblegum pop-punk, and George Benson, 79, delivered stylish, jazzy soul classics on hits such as Give Me The Night and Turn Your Love Around. Jack Savoretti impressed with cool Euro-flavoured crooners, including an enchanting You Don't Have To Say You Love Me in Italian. The Human League could do no wrong with unashamed 80s nostalgia, notably a roaring Don't You Want Me. The re-formed Crowded House closed the festival in celebratory fashion, Neil Finn and Nick Seymour delighting fans by keeping the dream alive on the charming It's Only Natural and singalong Weather With You, segueing into Once In A Lifetime. A joyful blast of Split Enz hit, I Got You, completed an amazing event. *Mark Taylor/Robert Corich*

Rose Tattoo
Birmingham O_2 Institute 2
26/7/22
The Covid-delayed visit of Rose Tattoo saw support from fellow Aussies, The Poor, whose energetic AC/DC-Skid Row hard rock was a perfect appetiser. Rose Tattoo kicked things off with classics, Out Of This Place and Scarred For Life, before mixing standards, Side Walk Sally, Bad Boy For Love and Rock And Roll Outlaw, with newer material, like Black Eyed Bruiser, Man About Town and 1854. Angry Anderson was in great voice, offering bluesy interpretations of vintage fare, giving a freshness to four-decade-old tunes.

The newer numbers nestled in comfortably, and the Tatts remain a fearsome live band able to deliver diamond-hard boogie and blues-rock. *Simon Wright*

Bryan Adams
Great Tew Park
9/7/2022
Playing *Cornbury Festival*'s "Final Hurrah", The Darkness, Mica Paris and The Waterboys ably prepared the way for Saturday's headliner, setting pulses racing. As a fiery sun set, Adams screamed, "let there be guitar," before launching into Kick Ass and turning the stage into a riotous cornucopia of light and sound. Part of his *So Happy It Hurts* tour, Adams delivered a crowd-pleasing set, heavily laden with anthemic choruses. Somebody sounded amazing with the assembled throng singing along and, despite some sound glitches, the band powered on with the apt Go Down Rockin'. (Everything I Do) I Do It For You was rocked up and followed by the rockabilly-infused You Belong To Me, and Summer Of '69. Like A Knife closed before encoring with Can't Take My Eyes Off You. *Peter Dennis*

Joe Jackson Band
Portsmouth Guildhall
5/7/22
On the rare occasion that he performs in the city where he grew up, Jackson deviates from the set-list to add Home Town, causing emotional scenes among both audience and band. This occurred in the solo part of the set, following a sensational, breathless opening band medley featuring three songs from debut, *Look Sharp*, and three from *Fool* (his latest). The current band line-up has grown consistently tighter over the years, with spectacular drumming from Doug Yowell, and razor-sharp guitar courtesy of fellow New Yorker, Teddy Kumpel. Complementing them on bass was Graham Maby, a faithful Jackson sideman for 40-plus years, while Jackson, in his late sixties, remains a ball of energy and creativity, restlessly rearranging hits such as Is She Really Going Out With Him? and Steppin' Out to add new dimensions. *Oliver Gray*

FEMM
London Boston Music Rooms
21/7/22
Self-described "real-life mannequins", FEMM are vocalists Honey B and W Trouble, (models, RiRi and Lula), who reassembled their influences in an hour-long performance that demanded attention throughout. Standing statuesquely and holding the pose for such a prolonged period that it made you wonder if they *are* human, they were framed by laser beams of neon blue and pink, We Flood The Night making for an interesting overture as they adopted minimalist, robotic movements. They became more animated, whipping the crowd into a frenzy as the set continued, their porcelain skin and cute outfits making for a twee persona, while FxxK Boyz Get Money packed an aggressive punch before the sedate Falling For A Lullaby. We Got Each Other closed, well-earned encores including Wannabe, which saw them departing in a blaze of light. *Peter Dennis*
Standout collectable: badge set, £10

The Real Thing
Crawley Hawth
5/8/22
With only two originals, Chris Amoo and Dave Smith, celebrating 45-plus years, and promoting *Brand New Day*, the Liverpool soul/funk/dance sound took in Rainin' Through My Sunshine, Whenever You Want My Love and a singalong Can't Get By Without You. The pace was slowed midway with the excellent Children Of The Ghetto, while the vocal and harmony hits came thick and fast with You To Me Are Everything, Hang On Never Let Go and a closing Can You Feel The Force? A highly polished performance from a talented band. *Terry Fendley*

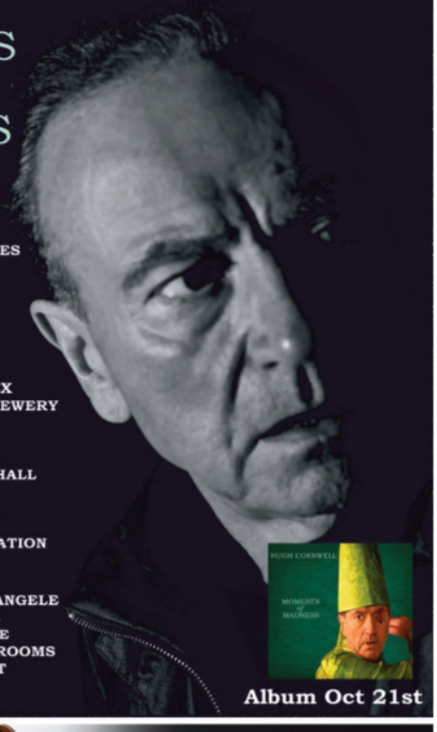
Manic Street Preachers
Hereford *Lakefest*
13/8/22
A 33C, lifeless crowd saw the Manics deliver a high-tempo favourites-focused 80-minute set. Motorcycle Emptiness got things started on a euphoric, epic note, before a blistering Your Love Alone Is Not Enough and You Stole The Sun From My Heart. James Dean Bradfield's solo slot featured a beautiful The Everlasting, while staples included Orwellian and Autumnsong. Suicide Is Painless was a surprise, fantastic take on The Cult's She Sells Sanctuary and, as a full moon hung magically over the parched countryside, From Despair To Where framed the moment perfectly. A Design For Life sat mid-set, the evening closing with You Love Us followed by a majestic If You Tolerate This Your Children Will Be Next. *Ian Templeton*

Send your live reviews to tim.jones@metropolis.co.uk

The Gig Cartel Presents

hugh cornwell

MOMENTS of MADNESS TOUR



NOVEMBER
04 MILTON KEYNES STABLES
05 HULL THE WELLY
09 EXETER PHOENIX
10 SOUTHAMPTON 1865
11 CARDIFF Y PLAS
12 BRIGHTON CONCORDE
13 BRISTOL FLEECE
16 LINCOLN PLATFORM
17 BURY ST EDMUNDS APEX
18 NEWCASTLE WYLAM BREWERY
19 LEEDS BRUDENELL
20 CHESTER LIVE ROOMS
23 SOUTHEND CHINNERYS
24 ISLINGTON ASSEMBLY HALL
25 BILSTON THE ROBIN
26 MANCHESTER GORILLA
27 DERBY THE VENUE
30 CARLISLE OLD FIRE STATION

DECEMBER
01 EDINBURGH LA BELLE ANGELE
02 GLASGOW THE GARAGE
03 ABERDEEN LEMON TREE
05 NOTTINGHAM RESCUE ROOMS
06 NORWICH WATERFRONT

hughcornwell.com

Album Oct 21st

THE GIG CARTEL PRESENT

THE UNDERTONES

2022 UK TOUR

SEP 29	BIRMINGHAM	O2 ACADEMY 2
SEP 30	CASTLETON	DEVIL'S ARSE CAVE
OCT 01	HOLMFIRTH	PICTUREDROME
OCT 06	SOUTHAMPTON	THE 1865
OCT 07	OXFORD	O2 ACADEMY *
OCT 08	LYTHAM	LOWTHER PAVILION *
OCT 20	NORWICH	WATERFRONT
OCT 21	BURY ST EDMUNDS	APEX
OCT 22	BEXHILL	DE LA WARR PAVILION *

PLUS SPECIAL GUEST
hugh cornwell

OCTOBER 2022
7 ISLINGTON O2 ACADEMY
8 BURY ST EDMUNDS APEX
13 CHESTER THE LIVE ROOMS
14 MANCHESTER ACADEMY
27 GLASGOW GARAGE
28 ABERDEEN LEMON TREE
29 EDINBURGH LIQUID ROOM

NEVILLE STAPLE
"The Legendary Original Lead Boy"
FROM THE SPECIALS

PLUS SPECIAL GUESTS
BUSTER SHUFFLE

A GIG CARTEL PRESENTATION

TICKETS WWW.THEGIGCARTEL.COM

October 2022
07 Brighton Old Market
08 Gloucester Guildhall
09 Basingstoke Haymarket
13 Bilston The Robin
14 Leeds Brudenell
15 Liverpool Epstein
16 Buxton Pavilion Arts
20 Bury St Edmunds Apex
21 Newcastle Cluny*
22 Glasgow Oran Mor
25 Islington Union Chapel
*All shows seated except

THE GIG CARTEL

THE GIG CARTEL PRESENT

HOWARD JONES

WITH / NICK BEGGS & ROBIN BOULT
ACOUSTIC TRIO UK TOUR 2022

BATH, THE FORUM	FRIDAY 14 OCT 2022
BASINGSTOKE, THE ANVIL	SATURDAY 15 OCT 2022
BURY ST EDMUNDS THE APEX	SUNDAY 16 OCT 2022
CHELTENHAM TOWN HALL	WEDNESDAY 19 OCT 2022
BIRMINGHAM TOWN HALL	THURSDAY 20 OCT 2022
ST ALBAN'S ARENA	FRIDAY 21 OCT 2022
COLCHESTER CHARTER HALL	SATURDAY 22 OCT 2022
PETERBOROUGH, THE CRESSET	SUNDAY 23 OCT 2022
BUXTON OPERA HOUSE	TUESDAY 25 OCT 2022
NEWCASTLE TYNE THEATRE	WEDNESDAY 26 OCT 2022
HARROGATE CONVENTION CENTRE	FRIDAY 28 OCT 2022
EDINBURGH, THE QUEENS HALL	SATURDAY 29 OCT 2022
NEW BRIGHTON, FLORAL PAVILION	SUNDAY 30 OCT 2022

TICKETS: WWW.THEGIGCARTEL.COM

POSTER BY STUART BOY GRAPHIC DESIGN

PLANET ROCK

PLANET ROCK'S ROCKTOBER

A GIG CARTEL AND PLANET ROCK PRODUCTION

WITH

REEF — BRISTOL
WILKO JOHNSON — LONDON
SWEET — SHEFFIELD

KING KING
WHEN RIVERS MEET - THE DAMN TRUTH *

SATURDAY 15TH OCTOBER
BRISTOL *
O2 ACADEMY

TUESDAY 18TH OCTOBER
LONDON
O2 SHEPHERDS BUSH EMPIRE

SATURDAY 22ND OCTOBER
SHEFFIELD*
O2 ACADEMY

TICKETS: WWW.PLANETROCK.COM - WWW.THEGIGCARTEL.COM - 24 HOUR BOX OFFICE 0844 478 0898

THE GIG CARTEL & PLANET ROCK BY ARRANGEMENT WITH ABS PRESENT

SWEET

UNLOCK THE ROCK TOUR 2022

BLITZ OF HITZ

NOVEMBER
24 NEWCASTLE BOILER SHOP
25 EDINBURGH QUEEN'S HALL
26 LYTHAM LOWTHER PAVILION
27 HOLMFIRTH THE PICTUREDROME

DECEMBER
01 BURY ST EDMUNDS THE APEX
03 BEXHILL DE LA WARR PAVILION
04 ISLINGTON ASSEMBLY
08 OXFORD O2 ACADEMY
09 NORTHAMPTON ROADMENDER
10 MANCHESTER ACADEMY
11 NORWICH THE WATERFRONT
15 EXETER PHOENIX
16 FROME CHEESE & GRAIN
17 WOLVERHAMPTON KK'S STEEL MILL
18 NOTTINGHAM ROCK CITY

TICKETS: THEGIGCARTEL.COM | PLANETROCK.COM

THE GIG CARTEL PRESENTS

WHEN RIVERS MEET

FLYING FREE TOUR

OCT 14	CARDIFF	CLWB IFOR BACH
OCT 16	GLOUCESTER	GUILDHALL
OCT 21	HUDDERSFIELD	THE PARISH
OCT 23	YORK	THE CRESCENT
OCT 27	SOUTHEND	CHINNERY
OCT 29	LIVERPOOL	ARTS CLUB
OCT 30	MILTON KEYNES	THE STABLES

PLANET ROCK'S ROCKTOBER

OCT 15	BRISTOL	O2 ACADEMY
OCT 18	LONDON	O2 SHEP BUSH
OCT 22	SHEFFIELD	O2 ACADEMY

"WHEN RIVERS MEET'S SET CAN ONLY BE DESCRIBED AS LIFE AFFIRMING - MISS THIS BAND AT YOUR PERIL!" — METAL GAZE MUSIC

TICKETS OUT NOW

THEGIGCARTEL.COM/WHENRIVERSMEET.CO.UK

KING KING

PLUS SPECIAL GUESTS *THE DAMN TRUTH

OCTOBER
15 O2 BRISTOL ACADEMY
16 NORTHAMPTON ROADMENDER
18 O2 SHEPHERDS BUSH
20 SOUTHAMPTON THE 1865
21 LIVERPOOL HANGER 34
22 SHEFFIELD O2 ACADEMY

THE DAMN TRUTH

PLUS SUPPORT Scarlet

OCTOBER 2022
15 BRISTOL O2 ACADEMY*
16 NORTHAMPTON ROADMENDER*
18 NORWICH WATERFRONT
20 SOUTHAMPTON 1865*
21 LIVERPOOL HANGAR 34*
22 SHEFFIELD O2 ACADEMY*
23 CHESTER LIVE ROOMS
25 NEWCASTLE THE CLUNY
26 GLASGOW STEREO
27 YORK FULFORD ARMS
28 LONDON BLACK HEART

*SUPPORTING KING KING / *PLANET ROCK'S ROCKTOBER

WISHBONE ASH

CELEBRATING THE 50TH ANNIVERSARY OF THE RELEASE OF THE ARGUS ALBUM

17:10 BURY ST EDMUNDS THE APEX
20:10 OXFORD O2 ACADEMY
21:10 ISLINGTON O2 ACADEMY
22:10 WOLVERHAMPTON THE ROBIN
23:10 LEEDS BRUDENELL
03:11 LYTHAM LOWTHER PAVILION
04:11 BURY MET
05:11 HOLMFIRTH PICTUREDROME
15:11 GLOUCESTER GUILDHALL
16:11 LEAMINGTON SPA ASSEMBLY
17:11 LIVERPOOL O2 ACADEMY
18:11 BUXTON PAVILION ARTS CENTRE

Gig Guide

Amaranthe RESCHEDULED October (11) Manchester O_2 Ritz (12) London Kentish Town O_2 Forum

Blancmange October (6) Coventry HMV Empire (7) Cambridge Junction (8) Stroud Subscription Rooms (13) Colchester Arts Centre (14) Cardiff Uni Y Plas (15) Frome Cheese & Grain (20) Reading Sub 89 (21) Nottingham Level (22) Gillingham Glassbox (27) Bristol Fleece (28) Guildford Boileroom (29) Wimborne Tivoli **November** (4) Exeter Theatre (5) Southampton Brook (10) Birmingham Mill (11) Lancaster Kanteena (12) Barrow-in-Furness Forum (17) Diss Corn Hall (18) Manchester Gorilla (19) Liverpool Hangar 34 (24) Leeds Wardrobe (25) Sheffield Leadmill (26) Newcastle Riverside **December** (1) Aberdeen Lemon Tree (2) Edinburgh Liquid Room (3) Glasgow Queen Margaret Union (9) Brighton Concorde 2 (10) London Islington Assembly Hall

Coheed & Cambria October (14) Bristol O_2 Academy (15) Birmingham O_2 Academy (16) London Brixton O2 Academy (18) Manchester Academy (19) Nottingham Rock City (20) Glasgow SWG3

Caravan October (7) Hove Old Market (8) Gloucester Guildhall (9) Basingstoke Haymarket (13) Bilston Robin 2 (14) Leeds Brudenell (15) Liverpool Epstein (16) Buxton Pavilion (20) Bury St Edmunds Apex (21) Newcastle Cluny (22) Glasgow Oran Mor (23) Stamford Corn Exchange (25) London Islington Union Chapel

Cradle Of Filth October (27) Bristol Marble Factory (28) Nottingham Rock City (29) London Greenwich Indigo O_2

Bob Dylan October (19-20,23-24) London Palladium (26) Cardiff Motorpoint Arena (27) Hull Bonus Arena (28) Nottingham Motorpoint Arena (30-31) Glasgow Armadillo Glasgow

Dare October (6) Leeds Brudenell (7) Newcastle Cluny (8) Glasgow Garage (13) Bury St Edmunds Apex (14) Nottingham Rescue Rooms (15) Bilston Robin (21) Shoreham Ropetackle (22) Southampton 1865 (23) Bristol Fleece (27) London Islington O2 Academy (28) Manchester Academy (29) Newbury Arlington Arts Centre

Franz Ferdinand RESCHEDULED October (19) Manchester O_2 Victoria Warehouse (20) London Alexandra Palace **November** (10) Glasgow OVO Hydro

The Feeling October (18) Glasgow Saint Luke's (20) Newcastle Uni SU (21) Cardiff Uni SU (22) Manchester O2 Ritz (24) Norwich Waterfront (25) Sheffield Leadmill (27) Bristol O_2 Academy (28) London Shepherd'sa Bush O2 Empire (29) Birmingham Town Hall (30) Bexhill De La Warr Paavilion

Happy Mondays October (7) Cambridge Corn Exchange (8) Nottingham Rock City (9) Hull SU Asylum (13) Northampton Roadmender (14) Liverpool Uni Mountford Hall (15) London Brixton Academy (21) Newcastle O_2 City Hall (22) Birmingham O_2 Academy (28) Guildford G Live (29) Sheffield O_2 Academy **November** (3-4) Manchester Academy (5) Leeds O_2 Academy (12) Bristol O2 Academy (13) Blackburn King George's Hall (18) Norwich Nick Rayns LCR ((19) Bournemouth O_2 Academy (20) Oxford O_2 Academy (24) Dunfermline Alhambra (25) Dundee Fat Sam's (26-27) Glasgow Barrowlands

Natalie Imbruglia October (10) Bristol SWX (12) London Shepherd's Bush O_2 Empire (14) Bexhill De La Warr Pavilion (16) Manchester O2 Ritz (17) Birmingham O_2 Institute (18) Glasgow SWG3

Incubus September (28) Birmingham O_2 Academy (29-30) London Royal Albert Hall **October** (2) Manchester O_2 Apollo

Billy Idol, Toyah October (13) Manchester AO Arena (17) Cardiff Motorpoint Arena (19) London Wembley OVO Arena (21) Glasgow OVO Hydro (23) Birmingham Resorts World Arena (25) Leeds First Direct Arena

Howard Jones October (14) Bath Forum (15) Basingstoke Anvil (16) Bury St Edmunds Apex (19) Cheltenham Town Hall (20) Birmingham Town Hall (21) St Alban's Arena (22) Colchester Charter Hall (23) Peterborough Cresset (25) Buxton Opera House (26) Newcastle Tyne Theatre (28) Harrogate Royal Hall (29) Edinburgh Queen's Hall (30) New Brighton Floral Pavilion Theatre

Maximo Park September (30) Birmingham O_2 Institute **October** (1) Leeds O_2 Academy (2) Liverpool Invisible Wind Factory (4) Cardiff Tramshed (6) Manchester Academy (7) London Camden Roundhouse (8) Oxford O2 Academy (10) Bristol O_2 Academy (12) Nottingham Rock City (14) Newcastle O_2 City Hall

Morrissey September (28) Blackpool Winter Gardens (30) Doncaster Dome **October** (2) Glasgow SECC (4) Manchester O_2 Apollo (5) Birmingham O_2 Academy (7) Stockton-On-Tees Globe (9) London Palladium (11) London Brixton O2 Academy (14) Brighton Centre

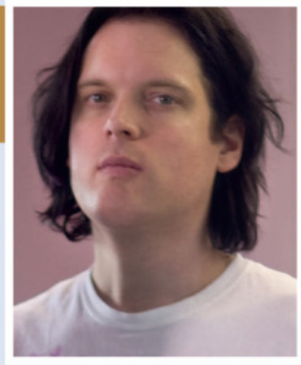
Paolo Nutini October (22) Manchester O_2 Victoria Warehouse (25) London Alexandra Palace (28) Birmingham O2 Academy (29) Hull Bonus Arena (31) Edinburgh O_2 Academy **November** (1) Aberdeen Music Hall

TOUR DU JOUR

Spotlighting an upcoming road trip

This month:

ASH'S MARK HAMILTON



Who suggested a tour including Charlotte (Hatherley, ex-Ash)?
Late last year, it came up in conversation if we should do 20th anniversary shows for *Free All Angels*.

How've you gone about arranging it?
Call agent, tell him we want to do shows, make sure Charlotte is available and up for them. He makes it happen.

How will you prepare?
We'll get together for a couple of days' rehearsal in London a few days before. We'll revisit some songs that we've not played in a long time.

Do you have any pre-/post-show routines?
Yes, but "the thing" is a very secret thing that only a handful of people outside the three of us and our tour managers have ever seen.

Will you be playing anything else that you rarely perform?
Some B-sides from that era, like Someday, Nicole, Submission, World Domination.

Are there any venues that you're particularly looking forward to?
It's been ages since we played Birmingham Academy, so that. The Forum and Ritz are always great, too.

Will there be any unusual merchandise?
Some new retro T-shirts that I designed, and signed vinyl.

Have you seen anyone outstanding of late?
Sleeper, Maneskin, Royal Blood, Sprints, Touts.

Ash play in September at (15) Manchester O_2 Ritz (17) Birmingham O_2 Institute (18) London Kentish Town O_2 Forum.

Beth Orton October (7) Birmingham Academy 2 (8) Brighton St Bartholomew's Church (9) London Camden Koko (10) Norwich Arts Centre (12) Bristol St George's (13) Glasgow Classic Grand (15) Manchester RMCN (16) Leeds Brudenell

Pavement October (17) Leeds O2 Academy (18) Glasgow Barrowlands (19) Edinburgh Usher Hall (20) Manchester O_2 Apollo (22-25) London Camden Roundhouse

Pop Will Eat Itself October (6) Liverpool O_2 Academy (7) Bournemouth Old Fire Station (8) Oxford O_2 Academy (14) Liverpool O_2 Academy (15) Sheffield O2 Academy (22) Birmingham O_2 Academy

Roxy Music October (10) Glasgow OVO Hydro (12) Manchester AO Arena (14) London Greenwich O_2

Rina Sawayama October (12-13) Glasgow SWG3 (18) Nottingham Rock City (20) Manchester Academy (21) Birmingham O_2 Academy (23) Brighton Dome (26) London Brixton O_2Academy

Skids October (7) Nottingham Rescue Rooms (8) Exeter Phoenix (27) Bilston Robin 2 **November** (11) Stockton-on-Tees Georgian Theatre (14) Portsmouth Wedgewood Rooms (17) Coventry HMV Empire

The Subways September (22) Glasgow King Tut's (23) Stoke Sugarmill (24) Manchester O_2 Ritz (29) London Camden Electric Ballroom (30) Cambridge Mash October (2) Cardiff Clwb Ifor Bach

Slipknot's **Corey Taylor October** (17) London Palladium (19) Hull Bonus Arena (21) Manchester BEC Arena (24) Swansea Arena

James Taylor October (7) Glasgow SECC (8) Leeds First Direct Arena (10-11) London Hammersmith Eventim Apollo (13) Brighton Centre (14) Birmingham Resorts World Arena (17) Manchester O_2 Apollo

Uriah Heep September (29) Belfast Ulster Hall (30) Glasgow RCH **October** (3) Manchester Bridgewater Hall (5) London Palladium (6) Cambridge Corn Exchange (8) Gateshead Sage (10) Birmingham Symphony Hall (11) Cardiff St David's Hall

Will Young October (10) Isle Of Man Villa Marina (12) Glasgow Armadillo (13) York Barbican (15) Birmingham Symphony Hall (16) Edinburgh Usher Hall (18) Newcastle City Hall (19) Blackpool Opera House (21) Hull Bonus Arena (22) Manchester O2 Apollo (24) Sheffield City Hall (25) Liverpool Philharmonic (26) Oxford New Theatre (28) Ipswich Regent (29) Southend Cliffs Pavilion (31) Torquay Princess Theatre **November** (1) Portsmouth Guildhall (3) Cardiff St Davisd's Hall (4) Bournemouth Pavilion (5) Brighton Centre (7) Nottingham RCH (8) Bath Forum (10) Swansea Arena (11-12) London Palladium

TOUR NEWS

London: **Cat Power**, 5 November, **Killing Joke** perform *Killing Joke*, *What's THIS For...!*, 12 March 2023, Royal Albert Hall. ■ **Creeper**, Camden Roundhouse, 4 November. ■ **Betty Boo**, King's Cross Lafayette, 5 October. ■ **The Members**, 100 Club, 17 September.

For more tours/gig news see www.recordcollectormag.com/latestnews.

CHRISTONE
Kingfish
INGRAM
OCTOBER 2022
SAT 15 SHEFFIELD LEADMILL
SUN 16 BIRMINGHAM O2 INSTITUTE
TUE 18 GLASGOW ROYAL CONCERT HALL
WED 19 NEWCASTLE NORTHUMBRIA UNIVERSITY SU
FRI 21 MANCHESTER O2 RITZ
SAT 22 LONDON O2 SHEPHERD'S BUSH EMPIRE
MYTICKET.CO.UK | CALLMEKINGFISH.COM

THURSTON MOORE GROUP
Thurston Moore, Deb Googe, James Sedwards,
Jon Leidecker & Jem Doulton
LIVE
PLAYS BY THE FIRE
FRIDAY 7TH OCTOBER 2022
POWERHAUS • CAMDEN LOCK • LONDON • NW1 8AB
TICKETS AVAILABLE FROM AXS.COM axs
POWERHAUS
CAMDEN
PRESENTS
THURSTON MOORE BY THE FIRE

SCOTT SORRY
GRAND THEFT AUDIO
CJ WILDHEART
3 BANDS! 3 SETS!
PLUS! CJ, SCOTT & RITCH ENCORE SET!
UK TOUR 2022
SEPTEMBER
9 GLASGOW CLASSIC GRAND
10 NEWCASTLE RIVERSIDE
11 MANCHESTER REBELLION
13 LEEDS BRUDENELL SOCIAL
15 BRISTOL FLEECE
16 CARDIFF GLOBE
17 EXETER PHOENIX
19 NORWICH EPIC STUDIOS
20 BIRMINGHAM O2 INSTITUTE
21 BRIGHTON CONCORDE II
23 SOUTHAMPTON BROOK
24 LONDON XOYO
TICKETS AVAILABLE FROM SEE TICKETS • PRESENTED BY DIVERGENT PROMOTIONS

DIVERGENT PROMOTIONS & FRIENDS BY ARRANGEMENT WITH X-RAY PRESENTS
THERAPY?
LOVE YOUR EARLY STUFF
....MEAT ABSTRACTS
BECKETT WRECKERS
& CROOKED TIMBRES
NOV 10 PLYMOUTH
NOV 11 FALMOUTH
NOV 17 DOVER
NOV 18 BOURNEMOUTH
NOV 19 GUILDFORD
NOV 20 SWANSEA
SOLD OUT BEDFORD
DEC 01 LIVERPOOL
SOLD OUT HUDDERSFIELD
DEC 03 SWINDON
DEC 14 COLCHESTER
DEC 15 STOKE
DEC 16 SOUTHEND
PLUS SPECIAL GUESTS
Rews
www.therapyquestionmark.co.uk
DIVERGENT PROMOTIONS & FRIENDS BY ARRANGEMENT WITH X-RAY PRESENTS
REEF
13-Oct Plymouth | The Depo
14-Oct Tenby | De Valence Pavilion
15-Oct Bristol | O2 Academy - Rocktober
20-Oct Portsmouth | Guildhall 'The Box'
21-Oct Guildford | Casino
27-Oct Hastings | St. Mary in the Castle
28-Oct Margate | Dreamland
29-Oct Wolverhampton | KK's Steelmill
10-Nov Northampton | Roadmender
11-Nov Chester | Live Rooms
12-Nov Minehead | Shiiine On Weekender
01-Dec Bournemouth | O2 Academy
02-Dec Hull | Welly
NEW ALBUM 'SHOOT ME YOUR ACE' OUT NOW
REEFTHEBAND.COM

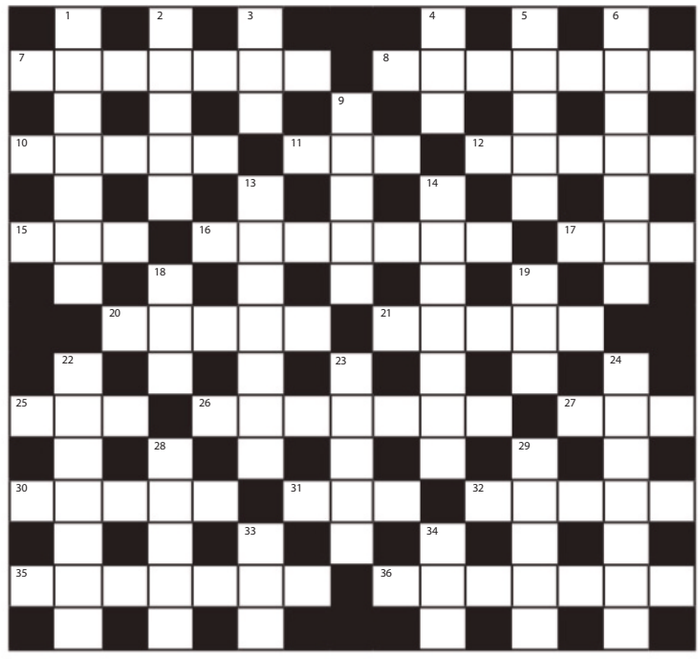
Crossword & Competitions

ACROSS

7) *Eat To* _ _ (3,4)
8) Quicksilver Messenger _ (7)
10) _ Dreams (5)
11) Curved _ (3)
12) _ Bender (5)
15) _ Stevens (3)
16) _ _ *Hoople* (4,3)
17) _ Of Spades (3)
20) Mr. _ (5)
21) _ *Bite Love* (5)
25) Dead _ Dance (3)
26) I Stand _ (7)
27) … _ *Seriously* (3)
30) *Sign "O" The* _ (5)
31) Sheffield white funk (1,1,1)
32) Kylie 2001 album (5)
35) Major _ (7)
36) *Linton Kwesi* _ (7)

DOWN

1) _ _ *Is On* (3,4)
2) *Seasons In The* _ (5)
3) _ Smear (3)
4) Wet, Wet, _ (3)
5) Ebony & _ (5)
6) *Big* _ (7)
9) _ *Work* (5)
13) Modern _ (7)
14) _ *Orange!* (7)
18) _ The Madman (3)
19) Special _ (1,1,1)
22) Rime Of The Ancient _ (7)
23) King _ (5)
24) _ _ *Jury* (4, 3)
28) _ Gainsbourg (5)
29) *Red* _ (5)
33) _ *Sounds* (3)
34) *Iggy* _ (3)



MOTÖRHEAD'S IRON FIST AT 40

1982's *Iron Fist* was the last to feature the 'classic' line up of Kilmister, Clarke and Taylor. This BMG 3LP deluxe 40th Anniversary bookpack edition tells the story of this epic slab of Motörhead history along with previously unpublished material, unreleased demos and a full live show from Glasgow Apollo released for the first time. To be in with a chance of winning a copy, please complete and submit this month's crossword.

FELL FROM THE SUN

This Ace Records compilation gathers the best of the 98bpm records that soundtracked the summer of 1990. It has been compiled by Bob Stanley, whose own group Saint Etienne makes an appearance alongside acknowledged classics like Primal Scream's Higher Than The Sun (actually 1991) and forgotten beauties such as Soul Family Sensation's I Don't Even Know If I Should Call You Baby (ditto). To be in with a chance of winning one of two copies on vinyl, please tell us who remixed Primal Scream's Loaded back in 1990.

PROG POP '73

High In The Morning is the latest instalment of Cherry Red/ Grapefruit's popular year-by-year overviews of the more melodic end of the early 70s UK progressive rock scene. A four-hour CD compilation featuring big hits, key album tracks, cult classics and rarities from 1973 including: Caravan, Spirogyra, Procol Harum, Rare Bird, Family, Free, Mouse… To be in with a chance of winning one of three copies, please tell us which was a band of the era: a) Tucky Buzzard, b) Lucky Falcon, c) Mucky Kestrel.

T.REX 1971

Following hot on the heels of 1972 in Demon Records' Bolan vinyl series comes 1971: a 19-track selection from the year that made T.Rex a charttopping phenomenon. Features hits such as Hot Love, Get It On and Jeepster, alongside B-sides and demos from 1971 including versions of Telegram Sam, Life's A Gas and Children Of Rarn. This release has been compiled and fully annotated by Mark Paytress. To be in with a chance of winning one of two copies on vinyl, please tell us the title of T.Rex's first UK No1 single.

SEPTEMBER Solution

	T		A		O			M		S		C	
T	H	E	L	O	N	G		J	A	C	K	S	O	N
	E		O		E		R		C		I		N	
A	B	A	N	D		N	O	T		K	N	A	C	K
	O		E		B		A		A		S		E	
B	Y	E		C	L	O	S	U	R	E		B	P	I
	S		T		A		T		E		T		T	
		B	E	A	C	H		I	D	I	O	T		
	R		A		K		S		E		M		K	
T	E	D		A	I	R	W	A	V	E		T	I	N
	D		F		E		O		O		P		N	
S	U	P	E	R		T	R	Y		F	L	A	G	S
	C		A		E		D		M		A		D	
S	E	A	S	O	N	S		B	A	B	Y	L	O	N
	R		T		D				D		S		M	

AUGUST WINNERS

COMBAT ROCK: Michael Collins, Brian Reynolds
LAWRENCE: Paul Monelle, Stuart Pace, Liam Sawyer, Chris Bartley
BLUES BAND: Fred Iceton, William Brookes
SCHIZO FUN ADDICT: Caroline Johnson

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 6 October unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

MAMMOTH RECORD FAIR

READING

SUNDAY Oct 9th
SUNDAY Dec 11th

RIVERMEAD LEISURE CENTRE Richfield Ave, RG1 8EQ

43 Years of Record Fairs in Reading - 70 mins from London by car (M4) or 20 mins by rail from Paddington

UK's biggest one-day Record Fair 160 tables (9am–3pm) - entry £4

VinylRecordCollectorsFair

BATH	SOUTHAMPTON	FROME	WINCHESTER	ANDOVER	BRISTOL
SATURDAY SEPTEMBER 17th	SATURDAYS: SEPT 24th & OCT 29th	SUNDAY SEPT 25th	SUNDAY OCTOBER 2nd	SATURDAY OCT 8th	SUNDAY OCT 16th
Guildhall	The 1865	The Cheese & Grain	Royal Hotel	The Lights	Saint Nicholas Market
High Street	Brunswick Square	Market Yard	Saint Peter St.	West Street	Glass Arcade
BA1 5AW	SO14 3AR	BA11 1BE	SO23 8BS	SP10 1AH	BS1 1JQ
		(The BIG South - West Fair: 60 x 6ft Tables)			

USR RECORD FAIRS sid@usrfairs.co.uk ☎07788 800141. usrfairs.co.uk (all fairs except Reading 10-4pm & free entry)

High quality live broadcast LPs, mostly soundboard recordings, period sleeve & label design, liner notes, folded over flaps on rear

Vinyl Ordering, tracklisting at ***www.1960s.london*** *(or buy them in person from Reading Record Fair)*

BIRMINGHAM INTERNATIONAL RECORD FAIR

NATIONAL MOTORCYCLE MUSEUM

Sunday 9th October 2022

NMM, Coventry Road, Bickenhill, Solihull, B92 0EJ

Thousands of 78s, LPs, 45s, CDs & Much More!

JAZZ ★ BLUES ★ ROCK ★ POP ★ CLASSICAL

ETHNIC ★ OPERA ★ BOOKS ★ EPHEMERA

We also buy Jazz & Blues 78 rpm Collections

Entry: **£10** from 8:00am - **£3.50** from 9:00am
£2.50 from 12:00 Noon - **Fair Closes** 4:00pm

Stall Bookings: One - **£50** Two - **£90** Three - **£135**

facebook.com/Birmingham-International-Record-Fair-846761458774572

For latest News - **Please check event status before travelling!**

2023 Future Dates ★ Sunday 5th March

Contact: Mark Stephens at The 78 Source Limited
Mob: 07794-879536 / 78rpm@ tiscali.co.uk

The 78 Source Limited - Registered in England and Wales - Company No.8332433

Vinyl Daze Record Fairs

Record & CD Fairs Across the South West & Wales

Most fairs 10am-3pm (unless otherwise stated on website). Admission £1
Facebook/Instagram @vinyldazerecordfairs, info@vinyldazerecordfairs.co.uk
Please check www.vinyldazerecordfairs.co.uk for any updates prior to travelling

BARNSTAPLE Saturday 10th September, Baptist Church, Boutport Street, EX31 1TD
ILFRACOMBE Sunday 11th September, Landmark Theatre, EX34 9BZ
HEREFORD Saturday 17th September, Baptist Church, Commercial Road, HR1 2BP
PENARTH Sunday 18th September, St Cyres School, Sully Road, CF64 2XP
ABERGAVENNY Saturday 24th September, Castle Street Methodist Hall, NP7 5EG
BRIXHAM Sunday 25th September, Scala Hall, New Road, TQ5 8TA
CIRENCESTER Saturday 1st October, Ashcroft Church Hall, Ashcroft Road, GL7 1RA
MALVERN Sunday 2nd October, Elmslie House, 8 Avenue Road, WR14 3AG
TRURO Saturday 15th October, St George's Church Hall, St George's Road, TR1 3JA
ST AUSTELL Sunday 16th October, Sembal House, 8 West Hill, PL25 5ET
TAUNTON Saturday 22nd October, Comeytrowe Community Hall, Pitts Close, TA1 4TY
WEYMOUTH Sunday 23rd October, Royal Hotel, Esplanade, DT4 7AX
CHEPSTOW Sunday 30th October, The Palmer Centre, Place De Cormeilles/ High Street, NP16 5LH

Premier Record Fairs North

☎ 07882 809056 premierfairs.co.uk Open 9am till 4pm.

CLEETHORPES
Sunday 11th September
Memorial Hall, Grimsby Rd.
DN35 8AH.

SKIPTON
Sunday 23rd October
Town Hall, High St. BD231AN.

YORK
Saturday 17th September
City Screen Cinema, Coney St.
YO1 9LQ.

MANCHESTER
Saturday 29th October
Sashas Hotel, Tib St / Oldham St,
Picaddilly. M4 1SH.

LIVERPOOL
Sunday 9th October
Liner Hotel, Lord Nelson St. L35BQ.

MORECAMBE
Saturday 5th November
Arndale Centre. LA45DH.
(9am-5pm)

KENDAL
Saturday 22nd October
Parish Rooms, Kirkland. LA9 5AD.

Free Entry (unless otherwise stated)

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Blue Hat Records

From 1979 to 1987 Tony Hill's Blue Hat Records was a British record label with its fair share of myths, legends, and eccentricities. First, let's assess the myths. *T*wo of the label's 12 releases (yes, there were just 12 releases over an eight-year period) were by Tony Hill & The Hillmans. Rumour has it that The Hillmans went on to be Jesus Jones. Both Tony Hill (the label owner) and the Joneses are from Bradford-on-Avon in Wiltshire and initial enquiries suggested that this is where the connection ends.

However, this piece of folklore is, in fact, true. Having tracked down Tony Hill he advised *RC* that, "The Hillmans were session musicians who did include Mike Edwards/ future members of Jesus Jones. We made an appearance on *The Michael Aspel Show* [London Weekend Television] and Mike Edwards and the guys were brilliant. We spent about half an hour chatting and drinking with [comedian] Spike Milligan before our appearance. An experience I will never forget."

In Stephen Pile's book, *The Return Of Heroic Failures,* he references Tony Hill in the chapter, "Stories We Failed To Pin Down" under the subheading, "Least Successful Pop Records". Pile writes, "During the 70s, a new singing phenomenon [Tony Hill] brought out three records. One was called I Am A Pirate King, which before demand slumped, sold 11 copies." "I was knocked out when I heard," said performer declared. "It's going to be a great hit." He improved upon this when his next single, Cuckoo Clock, sold three copies. His most memorable record, however, was a version of Old King Cole with a heavy synthesiser backing. It sold one copy worldwide. "I'm going to be a star," the singer declared. Stephen Pile stated in his book that, "To us, of course, he already is."

"Legends"? In 1979, the first ever release by Blue Hat Records was Boogie Town (Planet Venus) by The Poole Family. Glyn Poole was a 70s child star who regularly appeared on shows such as *Junior Showtime* and (as part of The Poole Family) *Stars On Sunday*. As Poole explains, "The Poole Family were a sugar-sweet, sickly, vomit-inducing, hymn-singing, self-righteous family from Leeds who appeared on Jess Yates' religious programme – everyone hated them, even more than everyone hated Jess Yates. And the one they hated the most was the small, bespectacled kid stood at the front who sang Jesus Wants Me For A Sunbeam every week."

Who produced that first release on Blue Hat Records? None other than 18-year-old Roland Orzabal, who went on to make a few, fairly successful records with Curt Smith.

Boogie Town was followed up by Mad One, a single by a mod-influenced outfit called Graduate. Graduate happened to feature both Orzabal and Smith, who, after a brief dalliance with Neon (who also included Pete Byrne and Rob Fisher who went on to form Naked Eyes) went on to achieve a modicum of fame as Tears For Fears.

As for "eccentric"… Tony Hill "employed" Graduate to write the song Mad One about him. According to Andy Marsden, Graduate's drummer: "Tony Hill – who 'commissioned' Graduate to write Mad One – was never our manager. He wanted to be, but he had no connections in the music industry, although he had built up a successful car number plate business. He paid us to record the song – simple as that."

Tony Hill 'employed' Graduate to write the song Mad One about him

There may only have been 12 releases on the Blue Hat label but those releases included Jo Durie (the tennis player) with Wimbledon Lawns while The Randy Milkman released a 7" single called Randy Andy. Andy Park (The Randy Milkman himself) then returned in order to deliver Silk Stockings, which had a Blue Hat Records catalogue number even if the label stated Gold Top Records. The catalogue numbers jump all over the place as well (a bit like the music promoter whose tickets start at no 100 to give the impression that loads of tickets have already been sold).

The last release on Blue Hat was 1987's Crying In The Rain (a cover of The Everly Brothers hit) by Gift Of Alien (a duo which included Andy "The Randy Milkman" Park and Colin Holley). Despite airplay courtesy of Bruno Brookes of Radio 1, it failed to chart. As for Tony Hill, in the twilight of his career, he is still the proprietor of Elite Registrations. He was also, for a time, the editor of *Car Numbers* magazine and has released a number of books on the subject.

In Hill's words, "I eat, sleep and drink car numbers and could claim to be an authority on the subject, having bought and sold registrations since 1972. The first number I owned was HTV 1, which I was convinced HTV Television Company would buy from me. In the event they didn't, and I advertised the number for sale. If they had purchased it, I may never have got into the business."

In 1992, Hill purchased a racehorse and named it Elite Reg to promote his company, Elite Registrations. Although the horse didn't become a well-known name in the horseracing world, this became the trigger to start Elite Racing Club. The now-10,000 members pay an annual fee (£199) to join the club and renewal discounts are available after the first year of membership. Members receive a share of the prize money earned by the club's horses. In 2012, Elite Racing Club celebrated its 20th anniversary as the most successful racing club in Britain.

Blue Hat Records may not have made Hill a wealthy man but that wasn't the point. He had a song released about him, he was the lead singer in a band, he performed live on television, he ran a record label (when record labels meant something) and he created a platform on which Jesus Jones and Tears For Fears were built.

As part of "drop 1" for *Record Store Day* 2022, Jesus Jones reissued their Japanese-only compilation *Scratched* on vinyl for the first time and put a number of live dates in the diary during the festival season and beyond. Tears For Fears are currently in the spotlight and back in the UK album charts, further to the release of their critically acclaimed seventh album, *The Tipping Point*.

Words: Christopher MacAdams

For details of all the releases on Blue Hat Records check out https://bluehatrecords.wordpress.com.* The Tipping Point *by Tears For Fears is on Concord Records.

JONNY TRUNK presents...

THE RETURN OF GROOVY RECORD FAYRE

- One classic, historic venue!
- Two great halls!
- Three bars!

SAT 29TH OCT 2022

THE MILDMAY CLUB 33-34 Newington Green London N16 9PR

Pub quiz! Live events! DJs! Craft beer! Food! For stall rates, booking and info e-mail Ian Shirley (ianjeremyshirley@gmail.com) – be quick, limited stall space available!

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: The Vernons Girls

There was a real engine room, the huge hangar-like factory floor of the Vernons Pools company in Liverpool. In the 50s, thousands of women were employed to check the weekly coupons of millions of folk seeking a big win by accurately predicting the score draws in the football matches for the coming week. Many of these workers, along with the wages clerks and typists, joined the 70-strong Vernons Choir, giving concerts around the place and so promoting the company name. Around 1956 the choir reduced in size to about 16 or 17 of the best singers, turned professional, and released an album for Parlophone – the cover shows the girls in beautiful evening gowns, perfectly coiffured and adorned with sequins and jewelry. Their repertoire included gentle, romantic songs like We'll Gather Lilacs and Over The Rainbow.

A dramatic image change was to follow when TV producer Jack Good (*RC* 523) recruited them for his new rock'n'roll shows, *6.5 Special* and *Oh Boy!* Often clad in loose open neck shirts, tight figure-hugging shorts, nylons and stilettos, they could be seen backing Marty Wilde or Cliff Richard, sometimes performing their own songs, or else delivering dance routines that, for the late 50s, were quite raunchy.

By 1960, with the British rock'n'roll craze showing signs of waning, Vernons wanted to disband the girls. They were persuaded instead to continue by reducing them still further to a trio. And from here the engine room would fuel a vast array of Vernons alumni who would make their mark as solo artistes, vocal spinoff groups and session singers across the worlds of pop, TV and cabaret for decades to come.

One of the first to go solo and enjoy success was Lynn Cornell, who had been one of the earlier group of 16. She released the first of around a dozen Decca singles in 1960. Her most successful solo outing, Never On Sunday, reached No 30 in the British hit parade. In 1964 she and another Vernon, Betty Prescott, could be found in the US Top 30, singing the humorous We Love You Beatles as part of The Carefree. And in 1972 she was one half of The Pearls, along with yet another ex-Vernon, Ann Simmons, releasing several singles and reaching the British Top 10 with Guilty in 1974.

The trio that had formed around 1960 kept the Vernons Girls moniker. Maureen Kennedy, Frances Lea and Jean Owen released nine Decca singles over the next few years, scoring with Clyde McPhatter's Lover Please, and charting in the US with *We Love The Beatles*, the first Beatles tribute album. A great vocal performance from Jean Owen on the *Around The Beatles* TV special in 1964 resulted in Owen opting for a solo career – and, as Samantha Jones, she was to enjoy huge popularity over the next 20 years on TV, and in cabaret, releasing around 30 singles and six albums, and participating very successfully in various European song festivals.

Marty Wilde's wife, Joyce, had been a Vernons Girl, and the pair released two Decca singles in 1965 as The Wilde Three, the third of that group being soon-to-be Moody Blue Justin Hayward.

Charting a Vernon Girls family tree would be a daunting task

But apart from these recordings by solo artists and vocal groups, most of whom had a limited life span, perhaps the greatest and longest-lasting legacy of the original 50s Vernons Girls can be found in the session work on hundreds of singles and albums by a huge number of major artists, as well as numerous TV appearances. The trio who formed in 1961 sang on several hit singles for the likes of Billy Fury, but the most successful and long-lasting session groupings were The Ladybirds and The Breakaways.

The Ladybirds included perhaps the best known of all, Maggie Stredder, "the girl with the glasses". Along with various non-Vernon girls, they released four Columbia singles in 1964/5 before beginning a highly successful career as session singers. One of their early assignments was providing backing vocals on Marc Bolan's debut single, The Wizard, in 1965. For 12 years they provided regular backing vocals on *Top Of The Pops*. In the Eurovision Song Contest, they supported Sandie Shaw in 1967 and then Olivia Newton-John in 1974. They were frequently seen in major TV entertainment shows with stars such as Benny Hill, Morecambe & Wise, The Two Ronnies and top model Twiggy.

The Vernons connection was further strengthened when they were joined in the 70s by the aforementioned Ann Simmons.

The original Breakaways were Vicki Haseman, Margot Quantrell and Betty Prescott. Prescott was later replaced by Jean Ryder, but she was to return later when Haseman left. All were ex-Vernons, and these personnel changes illustrate the to-ings and fro-ings that went on among the various offshoots, and the way in which they would often help one another out. Like The Ladybirds, they released several singles, but enjoyed greater success with session work, lending their vocal blend to releases by Petula Clark (Downtown), Lulu (Shout), Dusty Springfield (Stay Awhile) and Cilla Black (You're My World). They also contributed to the Jimi Hendrix Experience's Hey Joe.

Very early on in their career they toured with Sam Cooke and Little Richard. And like The Ladybirds they provided Eurovision support, this time for Cliff Richard in 1968 and Clodagh Rogers in 1971. In addition, Quantrell wrote for Julie Grant and helped kickstart the chart career of The Searchers by introducing songwriter/ producer Tony Hatch to them – further evidence of The Vernons Girls' reach and their influence on popular music. Other acts with that Vernons connection included The Two Tones, The De Laine Sisters, The Nigel Brookes Singers and The Babs Knight Singers.

Trying to chart all the comings and goings through a Vernons Girls family tree would be a daunting task. For instance, Cornell at various times was linked to The Breakaways, The Ladybirds, The Chucks, The Carefrees and The Raindrops. She also sang and toured with The James Last Orchestra. And besides being a Pearl, Ann Simmons was a member of The Redmond Twins, The Breakaways, The Ladybirds and The Anita Kerr Singers during her career.

All this activity demonstrates the significant legacy of those thousands of female employees who, from the early 50s, had sat at tables in the Vernons headquarters assiduously checking those pools coupons.

Words: David Pearson
The Vernons Girls *(original 1958 Parlophone album + extras) is on el Records.*

SELL US YOUR VINYL & CDs
ANY QUANTITY!

RECKLESS RECORDS

Tel: 020 7437 4271
www.reckless.co.uk
recklessrecordsuk@gmail.com
30 Berwick St, Soho, London W1

YORK RECORD FAIR

£2 ADMISSION
UNDER 16s FREE
FREE PARKING
LIVE DJs
SATURDAY 10am-5pm
5th NOVEMBER 2022
KNAVESMIRE STAND YORK RACECOURSE

Vinyl Bank
VINYL BANK
Records & CD fairs

COVENTRY
SATURDAY 17th SEPTEMBER
Central Hall, City Centre
CV1 2HA
10am- 4pm £1 Admission

CHELTENHAM
SATURDAY 24th SEPTEMBER
Town Hall
GL50 1QA
10am- 4pm £1 Admission

For info - www.vinylbank.co.uk
or phone Karen - 07881415683

Studio 16 Records & Distribution
We are the largest distributor of Jamaican Reggae music from the 60s, 70s and 80s.

STUDIO 16

Unit 50, The Link Business Centre, 49 Effra Rd.
London. SW2 1BZ
Email: studio16distribution@gmail.com
Tel: 07501303469

RECORD COLLECTOR BINDERS

These smart, royal blue binders will keep six copies of the magazine clean and tidy. The **RECORD COLLECTOR** logo is blocked in gold lettering onto the spine.

£7.99 in the U.K. (including P&P)
£9.99 for overseas (including P&P)

TO ORDER CALL 0208 752 8193

GET IT FREE!

WANT TO TRY BEFORE YOU BUY?

No trouble at all. Just send us your name and address (and with the e-mail subject field: RC) to sean.mcg1@btinternet.com and we'll post a sample copy out to you FREE (UK only).

Founded in 1988, R'N'R is a bi-monthly magazine packed with folk, roots, blues, rock, singer-songwriter and world music coverage. Our extensive, authoritative review section and entertaining, informative interview features plus FREE covermounted Un-Herd CD (every issue) will keep you up to date and in the loop.

We're distributed by Seymour and available at WH Smith and all good newsagents. You can also find us in numerous independent record stores and bookshops across the UK and around the world.

Alternatively, order direct online: request a single issue or get yourself a special, recession-beating six-issue subscription at only £27.75 (UK rate only) at

• www.rock-n-reel.co.uk •

BIRTH! SCHOOL! WORK! DEATH!

Mick Talbot... on the soundtrack to his life

The Supremes Baby Love
(Stateside SS 350, 7", UK, 1964) **£12**

The first record I bought. My mum used to listen to Tony Blackburn on the radio, and he was a great champion of Motown. I remember hearing the name The Supremes. A bit later, I was at the cubs' jumble sale, and I bought it. It opened up a whole new world. From there I started getting the *Chartbusters* compilations, [1969's] No 3, the silver one, with Marvin Gaye's I Heard It Through The Grapevine and The Isley Brothers' This Old Heart Of Mine being the main ones I loved. I was off on this great journey.

Various *25 Rockin' & Rollin' Greats*
(K-Tel NE493, LP, UK, 1972) **£12**

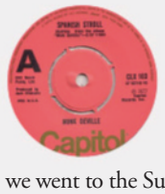
My nan taught me the piano by ear. Then I had some lessons which were mainly classical, and I wasn't that engaged. This record gave me the keys to playing what I wanted to play. I was 12 and it was advertised on TV, and I got it for Christmas. My dad said most rock'n'roll and R&B is three chords, so once you know the key the song is in you'll be able to play along. It was magical.

Freda Payne Band Of Gold
(Invictus INV 502, 7", UK, 1970) **£6**

This came out when I was 11. It was No 1. I wasn't sure what it was about, but it was so brilliant. 1970 was a big year for me, in terms of a new school and feeling a bit older and getting into clothes, and this song epitomised suedehead, the tribe I wanted to be a part of. Later, The Merton Parkas used to play it. We did it at the Two Brewers in Clapham once and Charlie Gillett was in the audience with Brinsley Schwarz, and Brinsley complimented us on our choice of cover.

The Beach Boys Leaving This Town (live) on *In Concert* (Reprise/Brother 2RS 6484, LP, UK, 1973) **£12**

Whenever I'm disenchanted or feel let down or deflated I listen to this and I feel a bit stronger. The studio version is on *Holland* but I love this live version – the organ solo takes it to another level. The version of Caroline No is great, too, a little bit jazzy. I think the period with Ricky Fataar and Blondie Chaplin is rich and overlooked and I think Carl [Wilson] was writing some great material with them. It's a song for the first time your heart is broken, when you find out some people lie and not everyone is being straight with you.



Mink DeVille Spanish Stroll (Capitol CLX103, 7", UK, 1977) **£10**

I was working at a shipping agents in the city when I left school and one of the slightly older lads took me under his wing. He was an avid record collector, and we went to the Sugar Loaf pub on Canning Street with everyone at lunch then would leave early to go to James Asman's, this record shop near there. Dave Ruffy, the drummer from The Ruts, was behind the counter and we later got to work together in an incarnation of Dexys. Anyhow, that's where I first heard Spanish Stroll and it sums up that whole period. Soon after I saw them support Dr Feelgood at the Hammersmith Odeon and they were great.

Billy Griffin Hold Me Tighter In The Rain
(CBS CBS A2935, 7", UK, 1982) **£6**

This record soundtracked me meeting my wife. We had mutual friends in Gary Crowley and Vaughan Toulouse and it was the early days of The Style Council. The song was being played at all the clubs we were going to: Gary was playing it at the Wag and Bogarts; Vaughan at Do-Dos. It's one of those great soul songs from that early 80s period.

Booker Newberry III Love Town (Polydor, POSPX613, 12", UK, 1983) **£6**

This reminds me of the first days of The Style Council when Paul [Weller] and I went to City Sounds all the time to hear all the current records on import. Love Town was one of them. The song is written by Len Barry and Bobby Eli and Booker Newberry III had been in Sweet Thunder and Impact. He had such a presence with that vocal. Vaughan Toulouse said, "Finally, we've found someone as good as Lou Rawls."

Young Disciples Get Yourself Together (Talkin' Loud TLKX2, 12", UK, 1990) **£8**

This reminds me of the last days of The Style Council when everything was winding down, but I was still a part of this co-existing musical family. We had made *Modernism: A New Decade*, and I was also playing on early demos by The Young Disciples with Marco [Nelson] and Femi [Williams]. Get Yourself Together was the first one I did. I was putting some bits down on Apparently Nothin' and Carleen Anderson came into the studio; she said it made her think of Sly and the Family Stone.

Aaron Frazer *Introducing...* (Dead Oceans/ Easy Eye Sound DOC220LP, LP, UK, 2021) **£22**

I've been playing this a lot recently. I tend to gravitate to the falsetto voice and he's embracing a lot of great influences. It's got that slight retro thing going on, but you can tell his heart is really in it. The production is by Dan Auerbach of the Black Keys. I like a lot of the acts coming out of his Easy Eye Sound Studio and I like how he looks after some of the old boys – he's got Gene Chrisman and Bobby Wood in his house band. This is at the raw end of the R&B spectrum.

The Specials Enjoy Yourself (It's Later Than You Think) on *More Specials*
(2-Tone CDL TT 5003, LP, UK, 1980) **£15**

I'd like this played at my funeral. My nan used to sing it when I was young, and as you get older you start to understand the message and it starts to get you on a deeper level. There are some great versions of it but this is the one I'm going with. You've got Rico on it who was just a wonderful person and a connection to the roots of reggae, then the way Terry [Hall] introduces himself and Jerry [Dammers]'s organ playing – it's got great spirit.

Words: Lois Wilson
Chris Bangs and Mick Talbot's* Back To Business *is available now on Acid Jazz.

Jims Vinyl
152 Church Street
FY1 3PS
Blackpool

Independent record shop specialising in good quality used/brand new vinyl.

From 60s, 70s, 80s, Rock, Disco, Soul, Funk, Punk, Hip-Hop, Indie, Jazz, Japanese Imports and various music memorabilia.

Inquiries via Danny / Tony
Contact Number: 07471 931702
Email: jim.no1@gmail.com

THE RECORD SHOP
37 Hill Ave. Amersham, Bucks. HP65BX
New and Second-hand Vinyl Records Bought & Sold
ROCK, JAZZ, BLUES, FOLK, SOUL, COUNTRY & CLASSICAL
CDs, DVDs, Musical instruments, Sheet music & Accessories
Near Metropolitan Railway station
Mon to Sat 9am-6pm
Tel: 01494 433311
www.therecordshopltd.com

After years of trading at record fairs we now have a high street presence. So come on out to the 'Suburbs' and check out the Sounds!
LPs & 45s, CDs, Collectables & Memorabilia.
10,000+ items in stock. Records bought & sold.
SOUNDS OF THE SUBURBS
a real record store
Tel: 01895 679209 Mob: 07504 467188
110 Victoria Road, Ruislip, HA4 0AL
Open: Wednesday, Thursday, Friday & Saturday - 10:00-18:00
2 minutes from Ruislip Manor Underground Station
soundsofthesuburbs@yahoo.co.uk
Sounds of the Suburbs Record Store

SLIPPED DISCS
NEW & USED VINYL
QUALITY CDs & COLLECTIBLE CASSETTES
RECORDS WANTED
58a High Street
Steyning
BN44 3RD
slippeddiscssteyning@gmail.com

Across The Tracks,
110,Gloucester Road,
Brighton
BN1 4AF
01273 677906
email edfrombrighton@tiscali.co.uk
Rarities and Bargains...
Large stock of Rock, Pop, Jazz, Soul, Funk, Dance, Classical, Reggae…
Open Mon-Sat 10 until 6
Sundays 12 until 4
RECORD Collections wanted
TOP CASH PAID!
Travel no trouble

Life of Vinyl
FIND US ON-LINE AT WWW.LIFEOFVINYL.COM
MORE THAN JUST A RECORD STORE
Tel: 01642 763322
INFO@LIFEOFVINYL.COM

CRUISE Digital
ONLINE SHOP
Vinyl, CDs, Boxsets
Rock/Pop, Soul/R&B
Punk, Reggae, Indie
Folk, Country, Dance
Northern Soul
cruisedigital.co.uk
07970 -182621

VINYL TAP
WWW.VINYLTAP.CO.UK
42 John William Street Huddersfield, HD1 1ER
Mail Order: 01484 845999
Shop: 01484 517720
email: sales@vinyltap.co.uk
MON - SAT | 09:00 - 17:30
OVER 150,000 ITEMS IN STOCK
IF YOU CAN'T FIND IN STORE, PLEASE ASK
RECORDS WANTED

ZIPPO RECORDS
AT BOLT MOTORCYCLES
1 BOUVERIE ROAD
STOKE NEWINGTON
LONDON N16 0AH
INSTA: @ZIPPORECORDS

Cardiff RECORD EXCHANGE
VINYL RECORDS BOUGHT AND SOLD
Cardiff's new record shop
THOUSANDS OF QUALITY SECOND-HAND RECORDS IN STOCK.
RECORD COLLECTIONS SOUGHT.
TEL: 02922801490 MOB: 07833053631
CARDIFFRECORDEXCHANGE@GMAIL.COM
WEDNESDAY - SATURDAY 10:30 - 17:30
67 WHITCHURCH ROAD, CF143JP

The Wax Factor
Record & CD Collections Wanted
Rock, Punk, Soul, Reggae, Blues, Jazz, 50s, 60s...
Albums 7 & 12" singles...
Cash Paid
24 Trafalgar Street
Brighton BN1 4EQ
t. 01273673744
m. 07710777009
e. alwax@hotmail.com.
w. www.thewaxfactor.com

Flashback
FLASHBACK RECORDS
20,000+
VINYL RECORDS & CDs AT THREE LONDON LOCATIONS.
SHIPPING WORLDWIDE
www.flashback.co.uk
Tel: +44 20 7354 9356

CLOCKTOWER MUSIC BRIDPORT
WE BUY
SELL
TRADE
vinyl and memorabilia
CLOCKTOWER
BRIDPORT
DORSET
01308 458077
clocktowermusic.co.uk

WIRED RECORDS
533 Lincoln Road
Peterborough, PE1 2PB
WIRED RECORDS
Open: Tues to Sat 10am - 5pm
Sun 10am - 3pm
Record Collections Purchased
Fair Prices Paid
Phone: 07896 314 301 / 01733 687451
Email: mick2105@hotmail.co.uk

EAST LONDON'S VINYL HUB
WALTHAMSTOW
3 RECORD SHOPS SELLING & BUYING EVERY KIND OF MUSIC
ALL UNDER ONE ROOF AND 5 MINUTES WALK FROM WOOD STREET OVERGROUND STATION
OPEN 10.30AM TO 5.30PM TUESDAY TO SATURDAY
WOOD STREET INDOOR MARKET
98 WOOD STREET, LONDON E17 3HX
TEL: 07722796861 / 07578246246

Waves of Sound
New online record store
Specialising in 60s & early 70s and
Psychedelia
Vinyl Records
CD's, DVD's, Blu Ray and Books
Box Sets, Deluxe Editions, Reissues of Classic LP's, Rare & Collectible Albums, Ltd Editions, RSD Products, Deleted & Sought After Items.
www.wavesofsound.co.uk

10 OF THE BEST

This month: **Trevor Horn**

Tina Charles Makin' All The Right Moves/ Love Me Now (S CBS 6594, 7", UK, 1978) **£3**

Trevor Horn had got his first taste of success as Tina Charles' musical arranger in the mid-70s as she recorded a string of hits produced by Biddu. He was paying attention. Biddu and Tina Charles are significant figures in Horn's story – not least in that the band also included Geoff Downes and Bruce Woolley. While the A-side is Biddu's work, the flip, Love Me Now, is produced by "The Gang", who were Horn and Downes. It's a fine slice of British pop-disco.

Buggles Elstree (Island WIP 6624, 7", UK, 1980) **£2**

Buggles' *other* elegy for golden-age media, evoking the old Elstree film studios, in Borehamwood. It's a near-twin to Video Killed The Radio Star, with its minor key piano intro, 'vintage' mike vocal in the verses and retro-futurist keyboard chugs, swirls and glissandi. Already experimenting with the technology at his disposal, Horn makes witty use of the stereo picture (a horse gallops across the sound field) and, showing his director/producer credentials, his voice opens the tune with "action!" and shuts the track down with a dispassionate "cut".

Dollar Mirror Mirror (Mon Amour) (WEA Buck 2, 7", UK, 1981) **£1**

Like Rodgers and Edwards making stars out of Sister Sledge, Horn and his old comrade Bruce Woolley's clutch of songs for Dollar proved commercially canny and perfectly perverse. Thereza Bazar and David Van Day were already hitmakers but these songs were of a different order, providing an expansive canvas for Horn's burgeoning production skills. Mirror Mirror is the pick of them. Pop perfection.

Yes Owner Of A Lonely Heart (ATCO B 9817, 7", UK, 1983) **£3**

Horn's hook-up with Yes reached an improbable commercial apotheosis with this track which brought Yes a No 1 hit on the Billboard Hot 100. Horn has mentioned his use of "gags" – the unexpected burst of sound cutting across a track – and this is probably the best example of that technique. Even if you've heard it a million times you'll still get taken by surprise as it moves from aridity to lavish lushness, from widescreen longshot to extreme close-up in a bar or two – check the middle section before the guitar solo. So crazy it's *probably* genius.

Frankie Goes To Hollywood Two Tribes (ZTT ZTAS 3, 7", UK, 1984) **£2**

Perhaps Horn's most unlikely success was with this bunch of scally ragamuffins. Generally, the band got less credit than they deserved – they weren't just "produced" into being – but the pay-off was manic success via an epic soundscape both startlingly innovative and incredibly commercial. This track's mix of American urban techno-funk and Russian steppe-evoking strings (courtesy Anne Dudley) embodied those two tribes. Horn's work with Frankie expanded the vocabulary of pop – not since Spector had a wall of sound seemed so overwhelmingly immersive. Their success also introduced remix culture to the mainstream – summer 1984 accommodated five different 12" versions of this production.

Art Of Noise Close To The Edit (ZTT ZTPS 01, UK, 7" 1984) **£3**

An early ZTT 7" from the ensemble featuring Horn, Anne Dudley, Paul Morley and friends, this track's appeal lay substantially in the novelty of its sound, experimenting in public with the new digital technologies to craft a recording both integral and collage-like: Blue Monday for the Fairlight. The title's punning reference to Yes' 1972 album marks the interface between prog and the more ambitious new pop.

Pet Shop Boys Left To My Own Devices (Parlophone R 6198 7", UK, 1988) **£3**

Pet Shop Boys hardly needed a push in 1988; their goal was to see what happens when superior pop meets the age's most innovative producer. The resulting recording gilds the discography on both sides: no "gags" a la FGTH or Yes but a perfect realisation of what high-end pop could sound like in the late 80s. It's urgent yet measured, excessive yet restrained. Tennant and Lowe learned from working with him: cross-check this track and their own production job on Liza Minelli's *Results*.

Tatu All The Things She Said (Interscope 019 333-2 CD single, UK 2002) **£2**

This is the kind of Russian global presence we like. Horn overhauled a Moscow-produced original to deliver the first worldwide Russian hit. Horn builds a thunderous vehicle for the girls which both directs us to the intensity of emotion and, somehow, is also *the exact sound of it*. Remember that old cassette tape ad with Pete Murphy of Bauhaus pinned back in his seat by the sound? Play this at 11 and recreate it in the discomfort of your own home.

Belle and Sebastian I'm A Cuckoo (Rough Trade RTRADS 157, 7", UK, 2004) **£6**

Here's a thing – a Trevor Horn production which sounds nothing like A Trevor Horn Production. Two decades on from Frankie, Trevor said relax: the lightest of touches is applied to indie favourites Belle and Sebastian on the 2003 album *Dear Catastrophe Waitress*. Horn produced it all, but this song was dressed for success a little more attentively. It worked, too: the song was all over UK radio. It even has a gentle musical "gag", with a little nod to Thin Lizzy's signature twin-guitar style after the lyric mentions Lynott and co.

Producers Garden Of Flowers from *Made In Basing Street* (The Last Label LAST 1, CD album, UK 2012) **£10**

If Electronic were a Blind Faith for the 80s, Producers were a Traveling Wilburys, a very relaxed supergroup, featuring Horn, Lol Creme, Stephen Lipson, Ash Soan and Chris Braide. They all shared a production credit but were not just a studio deal: they toured and this proved a highlight live. It displays prog, pop and soul tendencies and Horn takes the rapturous lead vocal. The album that spawned it is also a hidden beauty.

Words: Peter Mills

Trevor Horn's book,* Adventures In Modern Recording: ABC To ZTT, *is published by Nine Eight Books on 13 October.

NEW!

RECORD COLLECTOR PRESENTS...

THE FALL

PRE-ORDER NOW

No wonder Mark E. Smith has a Joker Hysterical Face! *Record Collector Presents . . . The Fall* is a brand-new, one-off magazine celebrating possibly the most singular outfit in the history of British rock. Emerging from punk, it was soon clear that their subject matter was very different to that of their peers. Although beginning as a democracy, within a couple of years, The Fall was the complete vision of singer and lyricist Mark E. Smith, the only constant in the group's 46-year existence. We are delighted to offer interviews with band members, fans, those who worked with the group, as well as pictures of rare memorabilia, releases and a comprehensive critique of The Fall. It's The New Thing!

In shops from 13 October or pre-order now from:

shop.recordcollectormag.com

GET INTO THE GROOVE

with

The Loricraft Record Cleaner

LORICRAFT AUDIO

by

SME

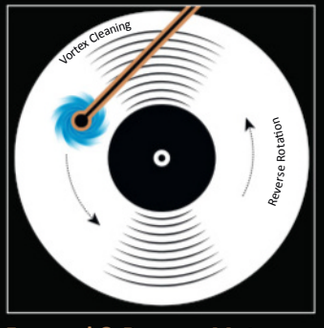
Keeping your vinyl records clean is vital for sound quality.

Records are valuable analogue assets and it's important that they are cared for to preserve sound quality, reduce static charge and reduce wear. A properly cleaned record enables all of the musical detail to be heard vividly and enjoyed exactly how vinyl is meant to be enjoyed without unwanted noise and sound distortion caused by dust, dirt and contamination.

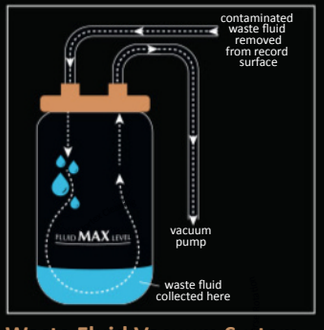
For over 3 decades the Loricraft Professional Record Cleaner has been the reference standard record cleaning machine used by the world's leading record studios, record dealers, serious collectors and vinyl enthusiasts. Designed for use on all record types, LP's, Singles and Shellac 78RPM.

Made by SME in West Sussex England

Wet Process Vortex Cleaning
Cleans deep into the record groove



Forward & Reverse Motor
Enables cleaning in both directions



Waste Fluid Vacuum System
Dirt removed, record dried ready to play

Quiet Operation
Very low noise level

For more information please contact

+44 (0)1903 814 321

enquiries@loricraftaudio.co.uk

www.loricraftaudio.co.uk